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THE

ASSEMBLY OF MIRTH.

A

LITERAL TRANSLATION INTO ENGLISH

OF THE

SABHÁ BILÁSA

ONE OF THE

DEGREE OF HONOUR HINDÍ TEXT-BOOKS

BY

G. W. GILBERTSON

TRANSLATOR OF THE

'WÁRI'ÁT-I-HIND,' ETC.; PASSED CANDIDATE, HIGH PROFICIENCY HINDÍ; HIGH PROFICIENCY URDÚ; HIGHER STANDARD PAKKHTO WITH CREDIT; PERSIAN, ETC.

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Nations would never strive to cut each others throats if they understood each other thoroughly.

FRANÇOIS GOUIN.

A book may not be good because you think so, nor yet bad because you dislike it.

THE ASSEMBLY OF MIRTH.

PREFACE.

The work now in the hands of the reader is, as far as I know, the first English translation of the *Sabhá Bilása.* That it will meet a want, however imperfectly, goes without saying. Notwithstanding its being a Government text-book it has been out of anything that can be called print for a considerable number of years. True, there are still a few bazaar copies to be had, but they are without exception so badly printed or lithographed as to be of little real value to the student.

The Text. It has been from such defective materials that I have had to elaborate the present text: a by no means easy task, since the sense had to be got at, the lines scanned, and, which is of still more importance to the student going up for this examination, the original, where original existed, had to be carefully restored. I have consulted several Pundits on each of the first two points; for the accuracy of the text I am almost entirely beholden to Pundit Jagannáth Misra, of Bhawánipore, whose untiring efforts in this direction have made the self-imposed task of bringing out this little work at all possible.

The text itself was first brought into book form by Shrí Lallu Lál, Brahman, of Agra, as he tells us in the following lines:—

संग्रह करि कवि लाल ने रच्यो काव्य रस रास।
धर्‌यो नाम या ग्रंथ को या ते सभा बिलास॥ १॥
यदपि काव्य भूषण सहित दुर्जन दोषत ताहि।
बिगरे देत बनाय्ये है सज्जन साधु सराहि॥ २॥
नग ऋषि वसु चंद्रहि गनौ संवत कौ परमान।
माघ शुक्ल नवमी रवौ कियौ ग्रंथ निर्मान॥ ३॥

and which I leave the student to translate for himself. Some of the pieces possess undoubted merit, and are well fitted to grace any language, the couplets of Tulsí Dáss and the *Kundaliyas* of Giridhar being, perhaps, among the best; others again are most insipid stuff, and furnish but poor reading. But it is this incongruity, this mixture of the sublime with the ridiculous, that makes the *Sabhá Bilása* a very suitable text-book. To know a people it is necessary to be with them in their weak moments as well as in their strong; to sympathise with their levity while ready to praise their gravity. Carefully selected text-books ought to form a great factor towards knowing a people, as well as towards attaining a knowledge of a people's language.

The Translation. I have striven throughout to present the student with as literal a translation as grammatical English would admit of. Where this was not practicable in the body of the text, notes have been plentifully added. Eastern writers labour to give their words, phrases, and sentences as many different shades of meaning as possible. This the English student is very often apt to forget, simply because it is entirely at variance with his notions of speech and action. On the other hand it is very probable that in some instances I have missed the point altogether. I trust these cases are few however: I shall be glad to have my attention drawn to them.

The Notes. These will be found helpful if not learned and practical if shallow. The *Assembly of Mirth* has been written by a student for students, and not by a scholar for scholars.

The Glossaries. To economise space few if any words have been repeated in the glossaries to the last half of the work. In the first half, however, each word has been repeated and explained over and over again—*ad nauseam* if you like. Braj poetry is a hard study, but a working knowledge if it is certainly not beyond the reach of the assiduous student.

G. W. GILBERTSON.

THE
SABHÁ BILÁS
OR
THE ASSEMBLY OF MIRTH.

श्री गणेशाय नमः ।

भूमिका ।

दोहा ।

गंगा गंगा कहत ही निर्म्मल होत शरीर ।
गान आदि ध्याये सुयश न्हाये रहत न पीर ॥ १ ॥
विभुव्यापक सर्वज्ञ प्रभु आदि पुरुष भगवान ।
सुर नर मुनि बंदन करैं त्यहि नमि चह कल्यान ॥ २ ॥
नयन सरोज सुहावने नट वर बेष अनूप ।
खेलत व्रज बनितान संग बंदहुँ श्याम स्वरूप ॥ ३ ॥
मन तन धन सब वारहूं कृष्ण बिहारी काज ।
राधा वर दुख अवशि हर हमरी तुमको लाज ॥ ४ ॥

I BEND IN ADORATION TO THE HOLY MAHÁDEO.[1]

PROLOGUE.[2]

COUPLETS.[3]

On the instant of saying, 'Ganges[4], Ganges,' one's body becomes purified,

While through singing of, reflecting on, etc., its fame, or through bathing in it, no pain remains.

Omnipresent, Omniscient Lord! First Mortal, Almighty God!

Whom angels, men and saints adore, Thee I humbly beseech to grant me success.

Beautiful Lotus-eyed[5] One, (got up) in fairest guise of fairest tumbler,

Sporting with the maidens of Braj[6], to Thee I bend in supplication, O One of dark inherent beauty[7]!

My mind, body, wealth, my all I sacrifice for the sake of (my Lord), The Sportive Krishna:

Holy Rádhá[8]! thou wilt assuredly dispel my sorrow: my modesty is in thy keeping.

NOTE 1.—श्री गणेशाय नमः, or नमः श्रीगणेशाय, as it is sometimes found written, may be said to be the equivalent of the بسم الله الرحمن الرحيم of the followers of Islam. Every religious Hindoo places the former, and every pious Muhammedan the latter, at the beginning of all books and letters they write. Nothing serious undertaken without invoking their Creator! Think of it Christian reader; think of it ye so anxious to convert the heathen (!) of India: for the invocation in reality amounts to this.

Ganesh is generally shown as being the elder son of Shiva by Párwatí, the daughter of the Mountain. He is the Indian god of Wisdom, and answers to the Janus of the Romans; is elephant-faced, and variously described as having eight, six, four, and sometimes only two hands. This deity is universally worshipped in India up to the present day.

NOTE 2.—this prologue, it is understood, is not in the College Edition.

Note 3.—The दोहा, दोहरा, or couplet, 'contains two lines, each of 24 instants; each of which is divided into two *charaṇs* and six feet, as follows: 6 + 4 + 3, 6 + 4 + 1. The last foot (3) in the first *charaṇ* must not be a trochee (— ⏑); *i. e.*, it must be a tribrach (⏑ ⏑ ⏑) or an iambus (⏑ —). The last syllable of each line must be short.' Kellog's *Hindi Grammar.*

Note 4.—गंगा, or the Ganges, is held by all Hindoos to be the chiefest of sacred streams. The stories and legends extant with regard to it are, perhaps, sufficient to fill a goodly sized volume. It is fabled to have been brought to this earth by one Bhagíratha, son of one Dilipá, who practised some severe austerities for this purpose. The shock of the fall of the mighty river was sustained and broken by Shiva, and took place in the Vindu lake. From this lake issued seven sacred streams, only two of which, the Ganges, and Indus, are now known to us. Of lake Vindu and the other five streams, nothing authentic appears to be known.

The water of the Ganges is supposed, when applied to the human body, to cleanse from all sin.

Note 5.—Native writers are ever fond of comparing the eyes, ears, hands, feet, in fact all parts of the body, of their heroes and heroines, to the beautiful lotus. There are numerous names for this flower, all, or nearly all of which mean, 'produced in water,' 'produced in mud,' etc.: as, जलज, पंकज, पद्म, कमल, कँवल, सरोज, and a good many more.

Note 6.—Braj is the district around and including the ancient and famous Hindoo city of Mathura, and the villages of Gokul and Brindaban. It is some 170 miles in circumference, and is chiefly celebrated as being the scene of the childhood and youth of the Krishna incarnation.

NOTE 7.—Shrí Krishna was very dark, and Hindoos in speaking of, or writing about Him, invariably refer, and that with pride, to His dark color. It may be mentioned here that, this incarnation is not so widely esteemed by the Hindoo community as the Ráma Autára, indeed, it is now-a-days held up to ridicule by a good many.

NOTE 8.—Rádhá, a cowherdess of Braj, became the favourite wife of Shrí Krishna. The loves of Rádhá and Krishna form the pleasing theme of many a well executed Hindí poem. She is also called राधीका.

GLOSSARY.

श्री (*s.* श्रि = to serve.) *f.* Fortune, prosperity. The word is here, and in all similar expressions, used elliptically and adjectively for श्रीयुक्त, the glorious, the illustrious. It is prefixed to the names of holy personages, sacred books, etc., and is not infrequently repeated twice, and even thrice.

गणेशाय (*s.* गण + ईश = troop + lord.) *m.* Shiva. Dative of Reference, the Sub. verb being understood.

नमः (*s.* नम् = to bend down.) *m.* Salutation, obeisance. Nom. case: both these nouns are in the Sanskrit form.

भूमिका (*s.* भूमि = place of being.) *f.* Prologue.

दोहा (*s.* द्वि + पद = two + foot.) *m.* A couplet, two lines of poetry.

गंगा (*s.* गम् + गां = to go + to the earth.) *f.* The river Ganges. It is governed by कहत. गां is the Sanskrit Acc. case of गो, the earth.

कहत, *i. e.* कहते हो (*s.* कथ् = to say.) *v. t.* To say, tell. Adv. Part.

निर्मल (*s.* निर + मल = without + dirt.) *adj.* Clean, pure.

होत, *i. e.* होता है (*s.* भू = to be.) *v. i.* To be, become. The Pres. Imperf.: it agrees with शरीर.

शरीर (*s.* शृ = to hurt.) *m.* The body.

गान (*s.* गै = to sing.) *m.* song, singing.

आदि (*s.* आ + दा = inceptive, limit, first, etc. + to give.) *adj.* First. It here means, etcetra, but has its true meaning in the next line, before पुरुष. Read:—गंगा के भजन के गान आदि करने से.

ध्याये (*s.* ध्यै = to meditate.) *v. t.* To remember, meditate on. The Abl. case of the Perf. Part. used substantively. Note that, ध्यान करना is usually preceded by the Gen. with और, but ध्यान देना by the Loc. case with पर.

सुयश (*s.* सु + यश् = good + to spread abroad.) *m.* Fame, praise, renown. It is governed by ध्याये.

न्हाये (*s.* स्ना = to bathe.) *v. i.* To bathe. The Abl. case of the Perf. Part. used substantively. Read:—और उस में न्हाये से.

रहत, *i. e.* रहती है (*s.* रह् = to quit.) *v. i.* To remain. The Pres. Imperf.: it agrees with पीर.

न (*s.* नह् = to bind.) *adv.* No, not.

पीर (*s.* पीड़् = to give pain.) *f.* Pain, trouble, affliction.

विभुव्यापक (*s.* वि + भू + वि + अप् = much + to be + much + to pervade.) *adj.* All-pervading, omnipresent.

सर्वज्ञ (*s.* सर्व्व + ज्ञा = all + to know.) *adj.* Omniscient.

प्रभु (*s.* प्र + भू = much + to be.) *m.* Lord, Master, Sir.

पुरुष (*s.* पुर् = to precede.) *m.* Man.

भगवान (*s.* भग + वत + superhuman power + holder.) *m.* God.

सुर (*s.* सु + रा = good + to give.) *m.* A god, deity.

नर (*s.* नृ = to lead.) *m.* Man, mortal.

मुनि (*s.* मन् = to honor, revere.) *m.* A pious and learned person. The three last nouns form the plural subject of बंदन करैं.

बंदन करैं, *i. e.* बन्दना करते हैं (*s.* वंदि = to honor, revere.) *v. t.* To praise, reverence. The Pres. Imperf. Read :—जिस को सुर नर तथा मुनि बन्दना करते हैं.

त्यहि, *i. e.* उस को, or उसी को. The Dat. of Reference after नमि. For the origin of the Hindí pronouns the student cannot do better than consult Kellog's *Hindí Grammar*.

नमि (*s.* नम् = to bend down.) *v. i.* To bow down. The Sanskrit Conj. Part. of the verb नम्. The full form is नमित्वा, having bent down.

चहु, *i. e.* चाहते हैं (*s.* इष् = to desire.) *v. t.* To wish, desire. The Pres. Imperf. The writer here refers to himself— हम चाहते हैं.

कल्यान (*s.* कल्य + अस् = prosperous + to be.) *m.* Success, prosperity. The Acc. case after चहु.

नयन (*s.* नी = to guide.) *m.* The eye.

सरोज (*s.* सर + जन् = tank + to be produced.) *m.* A lotus. It is here used adjectively.

सुहावने (*s.* शुभ = auspicious.) *adj.* Beautiful, pleasing. Also सुहाना.

नटवर (*s.* नट् + वर = to dance + best, etc.) *m.* A tumbler, dancer.

बेष (*s.* विष् = to pervade, enter.) *m.* Guise, get-up. Also भेष.

अनूप (*s.* अ + उपमा = not + likeness.) *adj.* Best, excellent. The sentence is elliptical, the verb being entirely left out.

खेलत, *i. e.* खेलते हैं, or खेलता है (*s.* खेल् = to shake, move.) *v. i.* To sport, frisk. The Historical Present.

ब्रज (*s.* ब्रज = a cow-pen.) *m.* The district of that name. The Gen. case.

बनितान, *i. e.* बनिताओं (*s.* वन् = to serve, help.) *f.* A woman, wife, mistress. The Gen. case.

संग (*s.* सम् + गम् = with + to go.) *prep.* With, along with.

बंदहुँ, *i. e.* बन्दना करता हूं. The Pres. Imperf.: the subject is the poet himself.

श्याम (*s.* श्यै = to go.) *adj.* Black. It here stands for, Shrí Krishna.

स्वरूप (*s.* स्व + रूप = own + beauty.) *m.* Own, or natural appearance; beauty. Read:—उस श्याम रूप को, etc.

मन (*s.* मन् = to know.) *m.* The mind; soul; heart.

तन (*s.* तनु = the body.) *m.* The body.

धन (*s.* धन् = to produce.) *m.* Property of any kind.

सब (*s.* सर्व्व = all.) *adj.* All. It is governed by वारहूं.

वारहूं, *i. e.* वारता हूं (*s.* वृ = to choose, etc.) *v. t.* To offer in sacrifice. The Pres. Imperf.: the poet refers to himself.

कृष्ण (*s.* कृष्ण = blue, dark blue, from कृष् = to attract.) *m.* Shrí Krishna; the, perhaps, most celebrated incarnation of Vishnu.

बिहारी (*s.* वि + हृ = much + to take.) *adj.* Sportive; an epithet nearly always applied to Shrí Krishna.

काज (*s.* कार्य्य = work.) *m.* Business, work. Also काजा. In the expression तुम्हारे कार्य्य, the noun कार्य्य obtains almost the power of a post-position. Native grammarians hold that, in such sentences no post-position is to be understood.

राधा (*s.* राध् = to accomplish.) *f.* The heroine of that name.

वर (*s.* वृ = to select.) *adj.* Best, excellent.

दुख (*s.* दुःख् = to give pain.) *m.* Pain, affliction. The Acc. case governed by हर.

अवश्य, *i. e.* अवश्य (*s.* अ + वश = not + subjection.) *adv.* Certainly, surely, necessarily.

हर (*s.* हृ = to take away.) *v. t.* To take away. The Imperative.

हमरी, *i. e.* हमारी.

तुम को. The Dat. of Possession.

लाज (*s.* लज् = to be modest.) *f.* Shame, modesty. The Sub. verb is understood.

सोरठा ।

जयति यशोदा मात जिन जाये प्रभु सों तनय ।
बंशीधर विख्यात यदुबंशी पाछे भये ॥ ५ ॥

SORAṬHÁ.[1]

Glory to thee, Mother Jashodá[2], who begottest a son like to our Lord!

(First) famous as the Holder-of-the-flute, afterwards as being (the most illustrious of) Jadu's[3] descendants.

NOTE 1.—Says Kellog of the *soraṭha*:—'This is simply an inverted *dohá*; *i. e.*, the *2nd* and *4th charans* of the *dohá*, are made to stand as *1st* and *3rd*, and *vice versâ*. The same rules and restrictions as to feet hold as in the *dohá*; *i. e.* the final syllable of the short *charans* must not be a trochee. The rhyme is not made at the end of the line, but maintains its original place at the end of the short *charans*. The scheme stands, 6 + 4 + 1, 6 + 4 + 3.'

NOTE 2.—Jashodá was the wife of one Nanda, and foster-mother of Shrí Krishna. Her story is found in the Prema Ságara.

NOTE 3.—The Jadav family were the direct decendants of King Jadu, who in turn was the eldest son of king Jayáti and fifth of the royal house of Chandra.

GLOSSARY.

जयति (*s.* जि = to conquer.) An exclamatory word meaning, glory! victory! etc. In reality, however, it is the third person singular Pres. Tense, Sanskrit form, of the verb जि, and is, therefore, equivalent to the Hindí जीतता है.

यशोदा (*s.* यशस् + दा = praise + to give.) *f.* The wife of Nanda. Also जसुदा, जसुमति, and जसोमति.

मात, *i. e.* माता (*s.* मान् = to respect.) *f.* Mother. Read:—यशोदा माता को जयति.

जाये, *i. e.* जने (*s.* जन् = to be born.) *v. t.* To be delivered of, or to deliver, young. The Indef. Perf.

सों, *i. e.* से (*s.* समान = like.) The oblique masculine form of the particle सा, like.

तनय (*s.* तन् = to spread.) *m.* A son. It is governed by जाये.

बंशीधर (*s.* बंश + धृ = a bamboo + to hold.) *m.* The Flute-holder; an epithet of Shrí Krishna. The Nom. case: read:—जो पहले बंशीधर विख्यात भये, etc.

विख्यात (*s.* वि + ख्या = much + to make known.) *adj.* Famous, renowned.

यदुबंशी (*s.* यदु + बंश = a king of that name + family.) *m.* One of the Jadav family. The Nom. case.

पाछे, *i. e.* पीछे (*s.* पश्चात = after.) *prep.* After, afterwards.

भये, *i. e.* हुए (*s.* भू = to be.) *v. i.* To be, become. The Indef. Perf. and Plural of Respect.

दोहा ।

बसहु हमारे हृदय में कोटि तेतिसौ देव ।
इच्छा याही चित्त में सुख दै दुख हरि लेव ॥ ६ ॥

COUPLET.

May the three hundred and thirty million gods[1] dwell within my heart!

The one desire of my soul is this, that ye bestow upon me happiness by removing my grief.

NOTE 1.—The lesser deities, angels, or beatified souls, are supposed to be three hundred and thirty millions in number.

GLOSSARY.

बसहु, *i. e.* बसो (*s.* वस् = to dwell.) *v. i.* to remain, dwell. The Imper.

हृदय (*s.* हृद = the heart, from हृ = to take.) *m.* The heart.

में. One of the post-positions of the Loc. case, meaning, in, into, on, etc. It is somet mes greatly distorted in form, especially in poetry, as will be seen later on in this work.

कोटि (*s.* कुट् = to be crooked.) *adj.* Ten millions.

तेंतिसो, *i. e.* तेंतीस (*s.* त्रयस्त्रिंशत = thirty-three.) *adj.* Thirty-three.

देव, *i. e.* देओ (*s.* दिव् = to sport.) *m.* A god, deity. The Voc. case.

इच्छा (*s.* इष् = to desire.) *f.* Desire, wish. The Nom. case, The Sub. verb being understood.

याही, *i. e.* यही. The Proximate Demonstrative Pron., this.

चित्त (*s.* चित् = to remember.) *m.* The mind; soul; heart. It is by some considered a feminine noun.

सुख (*s.* सु + खन् = well + to dig.) *m.* Happiness, pleasure. The Acc. case after दे.

दे, *i. e.* देकर (*s.* दा = to give.) *v. t.* To give, bestow. The Conj. Part.

हरि लेव, *i. e.* हर लेओ (*s.* हृ + ला = to take + to receive.) *v. t.* To take away entirely. The Imper. of the Intensive Compound हर लेना.

सोरठा।

विघनहरन गणराय मूषकवाहन गजवदन।
गणपति चरण मनाय तबै काज कछु कीजिये॥ ७॥

SORAṬHÁ.[1]

The Remover-of-obstacles, the Elephant-faced, He-whose-vehicle-is-the-rat[2], (even the Auspicious) Ganesha,

Lord-of-hosts, having supplicated at His (lotus) feet, (O reader), begin any work (thou mayest have to do.)

NOTE 1.—This *Soraṭha* forms the opening couplet of the College Edition.

NOTE 2.—Some of the Hindoo divinites are said to possess वाहन, vehicles, or conveyances: *e. g.*, Agní rides on a ram; Indra, on an elephant; Ganesh, on a rat; Vishnu, on Garuṛa, king of the birds; Kártikeya, on a pea-cock; Lakshmí, on an owl; Brahma, on a goose; Deví, on a crow, and so on.

GLOSSARY.

विघनहरन (*s.* वि + हन + हृ = much + to be injured + to take away.) *adj.* Obstacle-removing, an epithet of Ganesha.

गणराय (*s.* गण + राज् = troop + king.) *m.* Ganesha. Also **गणपति, गणराज, गणराऊ, गणाधिप, गणनायक, गणनाथ,** etc.

मूषकवाहन (*s.* मूष + वह् = a rat + to take away.) *adj.* Borne-by-a-rat.

गजवदन (*s.* गज + वदन = elephant + face.) *adj.* Elephant-faced.

गणपति (*s.* गण + पति = company + lord.) *m.* Ganesha. **गणराय** and **गणपति** are both in the Gen. case, governed by **चरण.** The noun **गणपति,** which is in every sense the same as **गणराय,** has been repeated for lucidity's sake, there being a bewildering number of adjectives in the first line.

चरण (*s.* चर् = to go.) *m.* Foot. The Acc. case governed by **मनाय,**

मनाय, *i. e.* **मनाकर** (*s.* मान् = to revere.) *v. t.* To beseech, supplicate. The Conj. Part.

तबै, *i. e.* **तभी** (*s.* तदा = then.) *adv.* Then, at that time.

कछु, *i. e.* **कुछ** (*s.* किञ्चित = a little.) *adj.* Some, any, something.

कीजिये (*s.* कृ = to do.) *v. t.* To do, execute. The Resp. Imper.: it governs **काज.**

टोहा ।

आन न भावत स्वाद इमि पय्यो गह्यो सुमलिन्द ।
कृष्ण चरण अरविंद को पियत सदा मकरन्द ॥ ८ ॥
ममता भ्रमता के मिटे उपजे समता ज्ञान ।
रमें जेा रमता राम सेां जम ता गहै न मान ॥ ९ ॥
साध सक्यैा न तू साध संग लाय न सक्यैा समाध ।
विषै विषाद उपाधि तज हरि आध पल अराध ॥ १० ॥
निगम रु गीतन ने कह्यो पर्म पुनीता नाम ।
बीत्यो जन्म जु जात है भज ले सीता राम ॥ ११ ॥
मन की मिटै मलीनता होय लीनता साथ ।
नीकी यहै प्रवीनता भजियै दीनानाथ ॥ १२ ॥

COUPLETS.

As the bee settled (on the lily) thinks nothing else (in the world) so sweet,

(With similar thoughts this slave) ever drinks the nectar of the lotus feet of the Holy Krishna.

On arrogance and error being blotted out, purity and wisdom spring up within the mind:

He who takes delight in the wandering Ráma[1], for him Death[2] has no terrors.

(Sir), thou art not fit to associate with the holy, nor yet to practise severe religious austerity[3];

(So), having put away from thee sensuality, indifference, and bickerings, worship thy Lord[4] (even) for half a moment[5].

The Scriptures and *(Puránic)* songs have declared His name as sacred:

Since thy life is passing away, (O sinner), take to beseeching Ráma and Sítá[6].

Absorption[7] is concurrent with the obliteration of one's foulness of mind;

The only real accomplishment is this, (so betake thy self to it): Worship the Lord-of-the-poor.

NOTE 1.—The reference is to the wanderings of Ráma during His fourteen years of exile from Oudh.

NOTE 2.—Jama is the son of Vivás.ta by Saranya daughter of one Tvastrí. He is the prince of the nether regions, his duty being to question the souls of the departed as to their fitness for heaven or hell.

NOTE 3.—In olden times certain pious men were held to possess the convenient power of suspending at will all connection between their soul and body. A few such men are said to be still in India.

One form of *samádhi* is carried out by the ascetic standing during the months of *Jeth* and *Baisákh* between five fires; that is, a fire on the four sides of him, and a tray of live coals on his head. This is called पंचागनी, or the five fire penance.

Another, and perhaps quite as severe an ordeal, is the standing day and night in a well or tank, up to the neck in water, during the coldest days of Winter.

NOTE 4.—The name Hari, which here stands for Vishnu, or rather for the Ráma incarnation of that Deity, is also used to denote, Jama, the angel or prince of Death; Indra, the king of the three hundred and thirty-three million gods, as well as for Brahmá and Shiva. It has, besides, a number of other meanings; such as, the wind, the moon, the sun, a snake, etc.

NOTE 5.—For पल, a moment, some copies read पट, foot, feet; which makes rank nonsense, unless the sentence be considered elliptical.

NOTE 6.—The story of Sítá and Ráma forms the pleasing theme of Tulsí Dass's *Rámáyana*, another text book for the Degree of Honor examination in Hindí, and of which there is an English translation by Growse.

Sítá is worshipped in conjunction with Ráma, never alone. On the other hand, the worship of Ráma without the inclusion of Sítá, is considered but half worship. Párwatí, the wife of Shiva, is usually worshipped alone.

NOTE 7.—For लीनता, absorption, immersion, most copies read, दीनता, humility.

GLOSSARY.

आन (*s.* अन्य = other.) *adj.* Other. It qualifies a noun (वस्तु, etc., understood.)

भावत. *i. e.* भाता है (*s.* भू = to be.) *v. i.* To please, suit. This verb takes the Dat. case.

स्वाद (*s.* स्वद् = to taste.) *adj.* Sweet, juicy, tasty.

इमि. *adv.* As, thus, in this way.

पस्या, *i. e.* पड़ा (*s.* पत् = to fall.) *v. i.* To fall. The Perf. Part.

गह्यो, *i. e.* गहा (*s.* ग्रह = to take hold of.) *v. t.* To seize. The Perf. Part. used adjectively.

सुमलिन्द (*s.* सु + मल् = well + to obtain.) *m.* A bee. The Dat. case.

अरविंद (*s.* अर + विन्द = quickly + to obtain.) *m.* A lotus. It is here used adjectively with चरण.

को, *i. e.* का.

पियत, *i. e.* पीता है (*s.* पा = to drink.) *v. t.* To drink. The Pres. Imperf.: the poet here refers to himself in the third person singular.

सदा (*s.* सर्व्व = all.) *adv.* Always.

मकरन्द (*s.* मकर + दा = the emblem of काम + to destroy.) *m.* The honey, or nectar of a flower. It is governed by पियत.

ममता (*s.* मम् = mine.) *f.* Pride, arrogance.

भमता, *i. e.* भम (*s* भम् = to go round, wander.) *m* Error, ignorance.

मिटे (*s.* मृज् = to cleanse.) *v. i.* To be effaced, blotted out. The Abl. case of the Perf. Part. used substantively.

उपजे, *i. e.* उपजते हैं (*s.* उप + जन् = near + to be produced.) *v. i.* To be produced. The Pres. Imperf.

समता (*s.* सम् = like.) *f.* Equaity, Similitude.

ज्ञान (*s.* ज्ञा = to know.) *m.* Knowledge, wisdom. The two last nouns form the plural subject of उपजे.

रमें, *i. e.* रमते हैं (*s.* रम् = to sport.) *v. t.* To reap enjoyment, etc. The Pres. Imperf.: it agrees with जो.

रमता. The Imperf. Part. adjectival form. Read:—रमते हुए राम से.

राम (*s.* रम् = to sport.) *m.* The Holy Rama.

सें, *i. e.* से.

जम (*s.* यम् = to stop.) *m.* Jama, the Prince of Death. Read:—जम उसे गहने के मान का नहीं है.

ता, *i. e.* उसे or उस को.

गहै. See the word जम above. The Sentence is very idiomatic. Compare यह काम मेरे मान का नहो है, this work is beyond me.

मान (*s.* मान = arrogance) *m.* Arrogance. It here means, ability, power.

साध (*s.* साध् = to effect, Complete.) *v. t.* To practise, accomplish. The root of the verb with सक्यो.

सक्यो, *i. e.* सक्त, idiomatically used for सकता है. It agrees with तू.

साध (*s.* साध् = to accomplish.) *m.* A saint or sage of subdued passions.

संग is here used Substantively.

लाय, *i. e.* ला (*s.* ला = to give.) *v. t.* To bring. This verb never takes the Agentive case. The root of the verb with सक्यो.

समाध, *i. e.* समाधि (*s.* सम् + आ + धा = even, etc. + all around + to have.) *f.* A severe religious exercise. It is governed by लाय सक्यो.

विषे, *i. e.* विषय (*s.* वि + शी = much + to sleep.) *m.* Doubt, uncertainty.

उपाधि (*s.* उप + आ + धा = above + all around + to have.) *f.* Wrangling, dissension; injustice. The three last nouns are governed by तज.

तज (*s.* त्यज् = to forsake.) *v. t.* To forsake, relinquish. The Conj. Part.

हरि (*s.* हृ = to take away.) *m.* Vishnu, or the incarnation of Vishnu. The Acc. case governed by अराध.

आध (*s.* अर्द्ध = half.) *adj.* Half.

पल (*s.* पल् = to go.) *m.* A moment; the sixtieth part of a *ghaṛí*, or *daṇḍ*.

अराध (*s.* ऋ + राध् = to go + to finish.) *v. t.* To worship, adore. The Imper. Also आराधना.

निगम (*s.* नि + गम् = not + to go.) *m.* The Vedas, Scriptures. The Ag. case.

रु, *i. e.* अरु. *Conj.* And.

गीता (*s.* गै = to sing.) *f.* A song; The *Bhagavata Gítá*.

कह्यो, *i. e.* कहा है. The Pres. Perf.

परम, *i. e.* परम (*s.* पर + मा = best + to mete.) *adj.* Best, excellent.

पुनीता, *i. e.* पुनीत (*s.* पुण = to be pure or virtuous.) *adj.* Pure, holy.

नाम (*s.* णम् = to call.) *m.* A name. It here refers to the name of Hari, who has been mentioned in the preceding line.

बीत्यो जात है, *i. e.* बीता जाता है (*s.* व्यतीत = past, gone.) *v. i.* To pass. The Pres. Imperf. Pass.: it agrees with जन्म.

जन्म (*s.* जन् = to be born.) *m.* Birth; life, age.

जु, *i. e.* जो *conj.* Since, inasmuch as.

भज ले (*s.* भज् = to worship.) *v. t.* To worship. The Imper.

सीता (*s.* सीता = the furrow, or track, of a ploughshare.) *f.* The wife of Ráma.

मिटै, *i. e.* मिटती है. The Pres. Imperf.: it agrees with मलीनता.

मलीनता (*s.* मल = dirt.) *f.* Dirt, impurity.

होय, *i. e.* होती है. The Pres. Imperf.: it agrees with लीनता.

लीनता (*s.* ली = to be in contact.) *f.* Absorption, etc.

साथ. *prep.* With. It here means, at the same time.

नीकी (*p.* نیک *nek* = good.) *adj* Good.

यहै, *i. e.* यही, or simply यह.

प्रवीनता (*s.* प्र + वीणा = excellence + a lute.) *f.* Skill, excellence, accomplishment. The Sub. verb is understood.

भजिये. The Resp. Imper.

दीनानाथ (*s.* दीन + नाथ = humble + lord.) *m.* Lord-of-the-helpless, an epithet of the Deity.

दोहा ॥

जिन पायो हरि रस मरम मिटै भरम भ्रम दोय ।
गह्यो धर्म अपकर्म तज मान परमगति होय ॥ १३ ॥
सुखकारण तारणतरण वारण लह्यो उबार ।
कंस पछारन मान हरि निरधारण आधार ॥ १४ ॥
काम क्रोध लागी सुरत वहै अभागी जान ।
हरि अनुरागी जासु मति सो बड़ भागी मान ॥ १५ ॥

सुखदायक भायक भगत उपजायक आनन्द ।
तीनलोकनायक जपौ अघघायक ब्रज चन्द ॥ १६ ॥
पौरीपद निर्वाण की यहै ज्ञान की गाथ ।
आज्ञा वेद पुराण की जपौ जानकी नाथ ॥ १७ ॥

COUPLETS.

He who has found out the secret delight (of faith in our) Lord, both his fears and doubts[1] have been effaced;

Forsaking his evil ways, he has taken to Faith, and thus attained to Salvation.

He, the Cause-of-our-happiness, He, the Saviour-of-the-saved, He who rescued the suppliant elephant[2],

(Even) He, the Destroyer-of-Kans[3], Hari, the Stay-of-the-helpless, supplicate Him.

Know that one to be forsaken by Fortune, whose mind is absorbed in Lust and Anger,

But count him extremely blessed, whose soul is occupied with love for our Lord.

He, the Bestower-of-happiness, He, the Beloved-of-His-votaries, He, the Fount-of-all-delight,

Worship Him; (worship Him), the Lord-of-the-three-worlds, the Destroyer-of-sin, the Moon-of-Braj[4].

(Such) a song (as this is, as it were, the song) of Wisdom, and the ladder[5] to Salvation;

(It is also) the order of the *Vedas*[6] and *Puránas*[7]: Worship Jánaki's Lord[8].

NOTE 1.—भरम भम—two different forms of the same word, is no doubt a misprint. A good many editions read, भरम भय, error and fear.

Note 2.—For बारण लहो उबार, several editions read:—बारहि लहो उबार, He who has oft-times saved us; and others again, कारण लहो उबार—which latter appears to be idiotic.

Sometime during the Dwápar age the king of the elephants went one day to drink at a certain tank or stream. He was seized by a huge alligator and dragged into the water. A fierce and deadly combat ensued. The alligator being in its native element, the water, would have quickly overcome the elephant, had not the latter, in his despair, called upon Shrí Krishna to succour him. Krishna immediately appeared, slew the alligator, and rescued the elephant. When reading such stories the student should remember the Hindoo belief that, all animals, nay, all living things, possess souls.

Note 3.—Kans, a famous and wicked king of Mathura, was the maternal uncle, and enemy of Shrí Krishna. The latter in the end slew him. The story is found in the *Prema Ságara*, etc.

Note 4.—'Moon-of-Braj'—a Western writer would hardly think of such an epithet for his hero. The comparison is the more absurd when it is remembered how dark Shrí Krishna is said to have been.

Note 5.—It would appear that the compound पौरीपद has been made to follow the gender of its first member पौरी, a gate. This is contrary to the rule. At the same time, the substitution of का for की, would considerably mar the rhythm.

Note 6.—The Vedas have been accounted for in several different ways, but the two most generally accepted beliefs are, that they were either breathed by God himself, or produced from the elements, which, speaking from a Pantheistic point of view, means the same thing. There are four Vedas: viz., the Rig-veda,

the Yajur-veda, the Sáma veda, and the Atharva-veda, and they must have been composed at least 2000 years before our Christian era. The student should read Max Müller's *Vedánta Philosophy*.

NOTE 7.—There are eighteen *Puránas*, or *Ancient Traditions*, which are said to have been written or collected by one Vyás Jí. The names of these are: (1) ब्रह्मपुराण; (2) पद्मपुराण; (3) ब्रह्माण्डपुराण; (4) अग्निपुराण; (5) विष्णुपुराण; (6) गरुड़पुराण; (7) ब्रह्मवैवर्त्तपुराण; (8) शिवपुराण; (9) लिङ्गपुराण; (10) नारदपुराण; (11) स्कन्दपुराण; (12) मार्कण्डेयपुराण; (13) भविष्यतपुराण; (14) मत्स्यपुराण; (15) वराहपुराण; (16) कूर्म्मपुराण; (17) वामनपुराण; (18) श्रीमद्भागवतपुराण. All, or nearly all, the tenets of modern Hinduism, are based on the teachings of the *Puránas*.

NOTE 8.—जानकी is another name for Sítá; Jánaki's Lord, means, therefore, Ráma. This last Couplet is not found in most Bombay prints.

GLOSSARY.

जिन, *i. e.* जिन ने.

पायो, *i. e.* पाया है (*s.* प + आप् = much + to obtain.) *v. t.* To receive, find. The Pres. Perf.: its object is मरम.

रस (*s.* रस् = to taste.) *m.* Essence, flavor. Read:—हरि के रस के मर्म, etc.

मरम, *i. e.* मर्म्म (*s.* मृ = to die.) *m.* A secret, hidden mystery.

मिटे, or मिट गये हैं. The Pres. Perf.: it agrees with दोय.

भरम, *i. e.* भ्रम.

दोय, *i. e.* दोनों (*s.* द्वि = two.) *adj.* Both.

गह्यो, *i. e.* गहा है The Pres. Perf.: it agrees with its object धर्म्म.

धर्म, *i. e.* धर्म्म (*s.* धृ = to hold, support.) *m.* Faith, religion.

अपकर्म (*s.* अप + कृ = reverse + to do.) *m.* Unbecoming or wicked acts.

तज. The Conj. Part.: it puts अपकर्म and मान in the Acc. case.

परमगति (*s.* परम + गति = best + state.) *f.* Salvation. The Nom. case before होय.

होय, *i. e.* होती है. The Pres. Imperf.

सुखकारण (*s.* सु + खन् + क = well + to dig + to do.) Bestower-of-happiness.

तारणतरण (*s.* तृ + तृ = to pass over + to pass over.) Saviour-of-the saved.

वारण (*s.* वृ = to shield, cover.) *m.* An elephant. The object of उबार लहो.

लहो उबार, *i. e.* उबार लिया, or लहा (*s.* उद + धृ = up + to hold.) *v. t.* To save, succour, rescue. The Indef. Perf.

कंस (*s.* कंस् = to injure, kill.) *m.* Kans, king of Mathura.

पछारन. Overthrower.

मान. The Imper.

हरि here stands for Shri Krishna.

निरधारण (*s.* निर + धृ = without + to support.) *m.* The helpless, unprotected.

आधार (*s.* आ + धृ = all around + to support.) *m.* A supporter, a preserver. Supply the Sub. verb.

काम (*s.* कम् = to desire.) *m.* Desire, lust.

क्रोध (*s.* क्रुध् = to be angry.) *m.* Anger. Read.:—जिस की सुरत काम तथा क्रोध में लगी हुई है.

लागी, *i. e.* लगी हुई है (*s.* लग् = to meet, touch) *v. i.* To be applied, fixed.

सुरत (*s.* स्मृ = to remember.) *f.* Memory, attention.

वहै, *i. e.* उस को. The Acc. case governed by जान.

अभागी (*s.* अ + भाग्य = not + fortune.) *adj.* Unfortunate.

जान (*s.* ज्ञा = to know.) *v. t.* To know. The Imper.

अनुरागी (*s.* अनु + रञ्ज् = with + to stain,) *adj.* Loving, in love with.

जासु, *i. e.* जिस की.

मति (*s.* मन् = to know.) *f.* Mind, understanding. The subject of the Sub. verb understood.

सो. *correl. pron.* That same. It is here governed by मान.

बड़, *i. e.* बड़ा (*s.* वर् = to cover.) *adj.* Large, great. It is here used adverbially.

मान (*s.* मान् = to respect.) *v. t.* To admit, agree to. The Imper.

सुखदायक (*s.* सु + खन् + दा = well + to dig + to give.) Bestower-of-happiness.

भायकभगत, *i. e.* भगतभायक (*s.* भज् + भू = to worship + to be.) The Beloved of-His-votaries; an epithet of the Deity.

उपजायक (*s.* उप + जन् = near, etc. + to be produced.) The Creator of—

आनन्द (*s.* आ + नदि = all around + to be happy.) *m.* Happiness, pleasure, delight. Read:—आनन्द उपजायक.

तीन (*s.* त्रि = three.) *adj.* Three.

लोक (*s.* लोक् = to see.) *m.* The world.

नायक (*s.* णी = to guide, lead.) *m.* Lord, master. It is governed by जपो.

जपो, *i. e.* जपो (*s.* जप् = to count one's heads.) *v. t.* To silently repeat the name of God. The Imper.

अघघायक (*s.* अघ् + हन् = sin + to destroy.) Destroyer-of-sin.

चन्द (*s.* चन्द्र = the moon.) *m.* The moon.

पैरीपद (*s.* पैर + पद = city + foot.) *m.* A ladder. The Sub. verb is understood.

निर्वाण (*s* निर + वह् = not + to flow.) *m.* Liberation from future births.

यहै, *i. e.* यही, or यह.

गाथ, *i. e.* गाथा (*s.* गै = to sing.) *f.* A song. The Sub. verb is understood.

आज्ञा (*s.* आ + ज्ञा = from + to know.) *f.* Order, mandate.

वेद (*s.* विद् = to know.) *m.* The *Vedas*.

पुराण (*s.* पुरा = old.) *m.* The *Puránas.*

जपेा, *i. e.* जपेा. The Imper.

जानकी (*s.* जन् = to be born.) *f.* Sítá; so called after her father जानक. The Gen. case governed by नाथ.

नाथ (*s.* नाथ् = to ask.) *m.* Lord, master. It is here governed by जपेा.

दोहा ।

जपें गणेश सुरेश से औ महेश सुख आप ।
आनन्द देश विदेश में हृषीकेश के जाप ॥ १८ ॥
घने बाज गजराज हैं सुख के सने समाज ।
बने ठने किहि काज हैं जो न देत ब्रजराज ॥ १९ ॥
उपजावन आनन्द उर पतित सुपावन राम ।
आवन जावन जात मिट जप बावन को नाम ॥ २० ॥
जौलें घट में सांस है होय रहौ हरि दास ।
पूरे आश निराश की बासुदेव उर बास ॥ २१ ॥
मान मुंडमाली कह्यो नरक कुण्ड नहिं जाय ।
कोटि झुंड पापी तरे पुंडरीक गुण गाय ॥ २२ ॥

COUPLETS.

Let us repeat[1] the names of such Deities as, Ganesha, Indra[2] and Mahádeo[3].

By meditating on the name of our Lord Krishna[4], (we will assuredly dwell) happily in our own, or in a foreign country.

There are, (truly), many horses and royal elephants, and many assemblages imbued with pleasure;

But of what use are these frivolities, if there be no thought of the Lord-of-Braj[5]!

Rámа is the Creator of delight in the soul, the Purifier of the impure:

Transmigration, (even), being effaced by it, repeat the name of the Dwarf[e].

As long as breath may remain in your body, (so long, O sinner), remain the slave of our Lord:

Holy Krishna's dwelling in the soul, fulfils the hopes of the hopeless.

Take heed of that which He-of-the-garland-of-skulls has said: One falls not into the abyss of hell,

(Nay), ten million sinners are (momentarily) saved, by singing of the virtues of the Holy Krishna.

NOTE 1.—For मुख, with the mouth, a very common, and much more sensible reading is, सुख, pleasantly, happily, joyously. In both cases the post-position से is understood.

NOTE 2.—सुरेश, or Indra, king of the gods was, according to Vedic accounts, the son of Heaven and Earth and the twin brother of Agní. His reign will continue one hundred divine years, or 4,320,000 solar years of us puny mortals. At the end of this period he will be superseded by another of the gods, or, as some say, by a deserving mortal, but his queen Indráni, who is said to possess that dearest of all gifts to a lady, the gift of never growing old, will become the wife of him who attains to the vacant throne. Indra is still worshipped.

NOTE 3.—Mahá'eo, or Shiva, the Third Person of the Hindoo Triad, is represented as the Destroyer of all things, just as Brahmá is called the Creator, and Vishnu the Preserver. His name, we are told, by those who profess to know, does not date back to the *Vedas*. He married Umá, also called Párwatí, Durgá, etc., daughter of one Daksha.

Note 4.—हृषीकेश, Vishnu, or Shrí Krishna as one of the incarnations of Vishnu. Vishnu is the Second of the Hindoo Triad, His duty being that of Preserver. All incarnations were representations of this Deity.

Note 5.—ब्रज राज, Prince of Braj—a much more manly expression than the effeminate, Moon of Braj.

Note 6.—The Dwarf incarnation is said to have taken place in the Treta-yuga, second, or silver age of the Hindoos, for the purpose of destroying certain demons and regaining heaven for the gods. The particulars of it are found in the *Skanda Purána*. The chief achievement of the Dwarf incarnation was the defeat of king Bali, king at that time of the three worlds.

Glossary.

जपें. The Cont. Fut. in a Precative sense. It agrees with आप.

गणेश (*s.* गण + ईश = troop + master.) *m.* Ganesha, son of Mahádeo.

सुरेश (*s.* सुर + ईश = gods + master.) *m.* Indra.

से has here the sense of ऐसे, such.

महेश (*s.* महा + ईश = great + lord.) *m.* Mahádeo.

देश (*s.* दिश् = to point out, show.) *m.* Country.

विदेश (*s.* वि + दिश् = other + to show.) *m* A foreign country.

हृषीकेश (*s.* हृषीक + ईश = an organ of sense + lord.) *m.* Vishnu, or the Shrí Krishna incarnation of Vishnu.

आप, *i. e.* अपने से. The Abl. case of the Inf. used substantively.

घने (*s.* घन = very, much, etc.) *adj.* Many.

बाज (*s.* वज् = to go.) *m.* A horse.

गजराज (*s.* गज + राज = elephant + king.) *m.* A large elephant.

सने, *i. e.* सने हुए (*s.* सन् + to serve, give, etc.) *v. i.* To be imbued with, to be deeply tinged. Note the idiom सुख के सने.

समाज (*s.* सम् + अज् = with + to go.) *m.* An assembly, meeting.

बने ठने are two Perf. Parts. used substantively. The two Intransitive verbs from which they are derived are, बनना and ठनना.

किंह काज हैं, *i. e.* किस काज के हैं.

हेत (*s.* हि = to go.) *m.* Meaning, object. Also हेतु. The Sub. verb is understood.

ब्रजराज (*s.* ब्रज + राज = a district of that name + prince.) *m.* Shrí Krishna.

उर (*s.* उरस् = the breast.) *m.* The breast, bosom. Read:—उर में आनन्द के उपजानेवाले, etc.

पतित (*s.* पत् = to fall.) *adj.* Fallen, lost. To be read with सुपावन.

सुपावन (*s.* सु + पू = well + to purify.) Cleansing, purifying. Read:—पतितों के सुपावन करनेवाले, etc.

आवनजावन (*s.* आ + गम् + गम् = all around, etc. + to go + to go.) *m.* Coming and going, transmigration of the soul. Other words are, आवागवन, आवागमन, जन्मान्तर, etc.

जात मिट, *i. e.* मिट जाता है. The Pres. Imperf.: it agrees with आवन जावन.

जप. The Imper.

बावन (*s.* वम् = to vomit.) *m.* A dwarf. Also बामन.

जौलों. *adv.* As long as, Also जौलग.

घट (*s.* घट् = to put together, etc.) *m.* The body.

सांस (*s.* श्वस् = to breathe.) *m.* The breath.

होय रहो, *i. e.* हो रहो. The Imper. Read:—हरि का दास हो रहो.

दास (*s.* दास् = to give.) *m.* Slave, servant.

पूरे, *i. e.* पूर्णतो, or पूरी होतो है (*s.* पूर् = to fill.) *v. i.* To be filled, completed. The Pres. Imperf.: it agrees with आश.

आश, *i. e.* आशा (*s.* आ + शंसि = on the four sides + to desire.) *f.* Hope.

निराश (*s.* निर + आशंसा = without + desire, hope.) *adj.* Hopeless. It is here used substantively.

बासुदेव (*s.* वास + देव = Vishnu + god.) *m.* Shrí Krishna; so called after His father बसुदेव. Read:—बासुदेव के उर में बसने से.

मान. The Imper. Read:—जो मुंडमाली ने कहा (है) सो मानो.

मुंडमाली (*s.* मुण्ड + माल = head + chaplet, etc.) *m.* Shiva; so named from His wearing a necklace of human skulls.

कह्यो, *i. e.* कहा है. The Pres. Perf.: its subject or agent is मुण्डमाली.

नरक (*s.* नृ = to lead.) *m.* Hell. The Gen. case governed by कुण्ड.

कुण्ड (*s.* कुडि = to burn.) *m.* A pit, tank. The Loc. case.

जाय, *i. e.* जाता है. The Pres. Imperf.: its subject (कोई, etc.) is understood. It can also be जायगा, the Abs. Fut.

झुंड. *m.* A crowd, troop, multitude.

पापी (*s.* पा = to preserve, shield.) *m.* A sinner.

तरे, *i. e.* तरते हैं. The Pres. Imperf. It may, however, be the Abs. Fut. तरेंगे.

पुंडरीक (*s.* पुण्डरीक = a lotus.) *m.* Vishnu, or Shrí Krishna as the incarnation of Vishnu. The Gen. case.

गुण (*s.* गुण = to address, advise.) *m.* Virtue, quality, merit. It is governed by गाय.

गाय, *i. e.* गाकर. The Conj. Part.

QUESTIONS.

1. Is the following couplet a *dohá* or a *soraṭhá*?

जस मानस जेहि विधि भयौ जग प्रचार जेहि हेतु।
अब सोइ कहौं प्रसंग सब सुमिरि उमा वृषकेतु॥

Give reasons for your reply.

2. Give, in short lucid sentences, examples of:—
   a. The Infinitive used as a Substantive.
   b. The Imperfect Participle used as a Substantive.
   c. The Perfect Participle used as a Substantive.
3. नयन सरोज. How would you parse नयन? Is there any similar idiom in English?
4. What are the different uses of the Dative case in Hindí? Give examples.
5. State shortly all you know about the following personages:—
   a. गणेश.
   b. श्री कृष्ण.
   c. राधा.
   d. राम.
6. What is meant by the word निगम?
7. बीत्यो जन्म जु जात है etc. Translate the following:—

आच्छे दिन पाछे गये हर से किया न हेत।
अब पछताए क्या होत है जब चिड़्यां चुग गईं खेत॥

8. Distinguish between, भज से, भजिये, and भजो.
9. In what dialects would such forms as, वहै, जासु, यहै, ता, and जपैं, occur?
10. श्री महेश मुख आप. What do the words श्री and आप mean?
11. State shortly what you know about:—
   a. वासुदेव.
   b. सीता.
   c. जानक.
   d. बलि.

12. What are the names, and particular offices, of the three principal Deities of the Hindoo Triad?

13. Modern Hinduism is chiefly based upon what?

14. जप बावन को नाम. Translate the word को in this sentence.

15. Give the Infinitives of होत, ध्याये, बसहु, उपजे, सक्यो, and पूरे.

16. Parse the following half couplet, using Hindí grammatical terms throughout:—

कोटि भुंड पापी तरे पुंडरीक गुण गाय ॥

अथ सभा बिलास प्रारंभः ॥

१ अध्याय ॥

अथ दृष्टान्त ॥

भाव सरस समझत सबै भले लगे इह भाय।
जैसे औसर की कही बानी सुनत्र सुहाय ॥ १ ॥
नीकी पै फीकी लगै बिन औसर की बात।
जैसे बरणत युद्ध में रस सिंगार न सुहात ॥ २ ॥
फीकी पै नीकी लगै कहिये समें बिचार।
सब के मन हर्षित करै ज्यों विवाह में गार ॥ ३ ॥
जाही तें कछु पाइयै करियै ता की आस।
रीते सरवर पै गये कैसे बुझत पियास ॥ ४ ॥
स्वाति बूंद है सघन में चातक मरत पियास।
जो जाही को है रहै सो तिहिं पूरे आस ॥ ५ ॥

NOW IS THE BEGINNING OF THE ASSEMBLY[1] OF MIRTH.

CHAPTER I.

HOMILETIC TRUTHS.

'A gentle disposition all understand'—is an adage well approved of:

Just so, words spoken opportunely are pleasant to hear.

Inopportune words may be (ever so) good, still, they are unpleasant to hear;

As talking of gaiety and dress pleases one not on the day of battle.

Speak after reflecting on the circumstances, then will (even) insipid speech interest,

And gladden the minds of all—as abuse[2] does at a marriage (ceremony.)

Have hopes of that one from whom something is to be obtained[3]:

How can one's thirst be quenched by going to a dry well[4]!

The drops of Arcturus are in the clouds, and the *chátak*[5] dies of thirst!

(Still), it is he that is waited on, who fulfils the hopes of him (that waits.)

NOTE 1.—The word सभा is of wide application, as will be seen from the following few examples:—

महा प्रधान सभा, Parliament; व्यवस्थापक सभा, Legislative Council; जातीय महा सभा, National Congress; नागरी प्रचारिनी सभा, Society for the Propagation of the Hindí Characters; मादक निवारिनी सभा, Society for the Abolition of Drink; सभापति President of a Board; सभासद, Member of a Board; उस ने सभापति के आसन को ग्रहन किया, he took the chair as President; सभागण, Gentlemen, —a term to be always used when addressing an assemblage of Hindoos.

NOTE 2.—The abuse referred to consists of abusive songs sung by Hindoo women during and after marriage ceremonies. They contain a good deal of obscene language and filthy suggestive allusions.

NOTE 3.—चाहये, the Gerundive tense, is a form of the verb greatly affected in poetry, and can be found on almost any page of Tulsí Dass's *Rámáyana* and other kindred works. Similar in form to the Respectful Imperative, it covers in meaning, according to the context, almost the whole verb scheme. The student should consult Mr. Greave's *Grammar of the Rámáyana*.

Note 4.—Lit, tank, lake, pond.

Note 5.—The *chátaka*, or *Cuculus melanoleucos*, according to popular Hindoo belief, drinks nothing but rain water, and that only when the moon is in Arcturus, or the fifteenth mansion. Rain-drops falling during this period are said to contain the germs of pearls.

Glossary.

भाव (*s.* भू = to be.) *m.* Nature, disposition. It is Governed by समझत.

सरस (*s.* श्रेयस् = best.) *adj.* Good, excellent.

समझत, *i. e.* समझते हैं. The Pres. Imperf.: it agrees with सबे.

भले (*s.* भद्र = happy.) *adj.* Good, pleasing. Used for भला.

लगे, *i. e.* लगता है. The Pres. Imperf.: It agrees with भाव.

इह, *i. e.* यह.

भाय, *i. e.* भाव. Meaning, sentiment. See भाव above.

जैसे (*s.* यद् + दृश् = what, etc. + to see.) *adv.* As, such as, like.

श्रीसर (*s.* अवसर = occasion.) *m.* Opportunity, occasion.

कही, *i. e.* कही हुई. The Perf. Part. used adjectively.

बानी (*s.* वन् = to sound.) *f.* Speech, language. Also बाणि, बाणी, and बानि.

सुनत, *i. e.* सुनते (*s.* श्रु = to hear.) *v. t.* To hear. The Imperf. Part.

सुहाय, *i. e.* सुहाती है. The Pres. Imperf.: it agrees with बानी.

पै. *conj.* But.

फीकी. *adj.* Weak, insipid, tasteless.

लगै, *i. e.* लगती है. The Pres. Imperf.: it agrees with बात.

बिन (*s.* वि = without, etc.) A negative prefix denoting, without, etc.

बात (*s.* वार्त्त = tidings.) *f.* Word; matter, affair.

बरणत, *i. e.* बर्णत (*s.* वर्ण = to describe.) *v. t.* To tell, relate, describe. The Imperf. Part.

युद्ध (*s.* युध् = to fight.) *m.* Battle, war. Also युध.

सिंगार (*s.* शृङ्ग = eminence.) *m.* Dress, ornament.

सुहात, *i. e.* सुहाता है. The Pres. Imperf.: the subject is the preceding clause.

समैं, *i. e.* समय (*s.* सम् + इण् = with + to go.) *m.* Time, opportunity. It is governed by बिचार.

बिचार (*s.* वि + चर् = much + to go.) *v. t.* To think, reflect. The Conj. Part.

हर्षित (*s.* हृष् = to rejoice.) *adj.* Pleased, happy.

करै. *i. e.* करती है. The Pres. Imperf.: it agrees with वह (*i. e.* बात) understood.

ज्यों. *adv.* As.

बिबाह (*s.* वि + वह् = mutually + to bear.) *m.* A marriage.

गार, *i. e.* गाली (*s.* गल् = to drop, fall.) *f.* Abuse, abusive language. Also गारी.

जाही तें, *i. e.* जिस से.

पाइये. The Gerundive tense.

आस (*s.* आशा = hope.) *f.* Hope. It is governed by करियै. Also आसा.

रीते (*s.* रिच् = to scatter, empty.) *adj.* Empty.

सरवर (*s.* सरोवर = a lake.) *m.* A tank, pond, pool.

गये. The Abl. case of the Perf. Part. used substantively.

कैसे (*s.* कीदृश = who or what like.) *adv.* How?

बुझत, *i. e.* बुझती है. *v. i.* To be quenched. The Pres. Imperf.: it agrees with its subject पियास.

पियास (*s.* पा = to drink.) *f.* Thirst.

स्वाति (*s.* सु + अत् = well + to go.) *f.* The fifteenth lunar asterism, consisting of one star. The Gen. case governed by बूंद.

बूंद (*s.* विन्दु = a drop.) *f.* A drop.

सघन (*s.* स + घन = with + a cloud.) In the clouds.

चातक (*s.* चत् = to ask.) *m.* The bird of that name. It is the subject of मरत.

मरत, *i. e.* मरता है (*s.* मृ = to die.) *v. i.* To die. The Pres. Imperf. The idiom is, पियासों मरना.

जाही को, *i. e.* जिस का.

ह्वै रहै, *i. e.* हो रहता है. The pronoun कोई is understood.

पूरे, *i. e.* पूर्ण करता है, etc. The Pres Imperf.: read:—जो कोई जिस का (आश्रित) होकर रहता है वही उस की आशा पूर्ण करता है.

दोहा ।

भले बुरे सब एक से जौलौं बोलत नाहिं ।
जान परत हैं काक पिक ऋतु बसन्त के माहिं ॥ ६ ॥
मधुर बचन तें जात मिट उत्तम जन अभिमान ।
तनक शीत जल सों मिटै जैसे दूध उफान ॥ ७ ॥
सबै सहायक सबल के कोइ न निबल सहाय ।
पवन जगावत आग कौं दीपहिं देत बुझाय ॥ ८ ॥
कछु बसाय नहिं सबल सों करै निबल सों जोर ।
चलै न अचल उखार तरु डारत पवन झकोर ॥ ९ ॥
जो जाही सों रचि रह्यौ तिहिं ताही सों काम ।
जैसे किरवा आक को कहा करै बस आम ॥ १० ॥

COUPLETS.

The good and bad (of this world) are alike until they speak:

It is in the Spring that the cuckoo[1] and crow are known (to be different.)

The anger of the virtuous man[2] is removed by (a few) mild words,

Just as the boiling over of milk is stopped by a little cold water.

All are helpers of the strong[3]; no one helps the weak:

The wind lights up (still more the blazing) fire, but puts out the (glimmering) lamp.

Nothing can be done to the powerful, while violence is practised on the feeble:

The wind may drive in gusts against it, still, the sturdy[4] tree is not uprooted.

With whom one remains with benefit to one's self, with him one has to do:

How will the worm, bred in the swallowort, dwell in the mango tree[5]?

NOTE 1.—The cuckoo is heard in the Spring, hence the origin and truth of this saying. Being 'pairing time,' the crow also is then at its best as regards voice.

NOTE 2.—उत्तम जन अभिमान, lit., the pride of the best men.

NOTE 3.—सबल तथा निबल, the Haves and the Have-nots.

NOTE 4.—Lit., immovable.

NOTE 5.—The teaching intended is that, a man should remain where he is well-off, where circumstances are congenial, be his station ever so humble.

GLOSSARY.

बुरे *adj.* Bad. It is here used substantively, or a noun may be understood after it.

एक (*s.* इण् = to go.) *adj.* One.

बोलत, *i. e.* बोलते हैं (*s.* वद् = to speak.) *v. t.* To speak, say. The Pres. Imperf.: The subject वे is understood.

नाहिं, *i. e.* नहीं.

जान परत हैं, *i. e.* जान पड़ते हैं. The Pres. Imperf.: it agrees with काक पिक, जान पड़ना is an Intensive Compound.

काक (*s.* कै = to sound.) *m.* A crow. Also कौआ and काग.

पिक (*s.* पि + कै = an imitative sound + to utter.) *m. f.* The Indian cuckoo.

ऋतु (*s.* ऋ = to go.) *f.* Season. The Loc. case. This word is masculine in Sanskrit.

बसन्त (*s.* वस् = to dwell.) *m.* Spring.

मधुर (*s.* मधु + रा = honey + to get) *adj.* Sweet, pleasing.

बचन (*s.* वच् = to speak.) *m.* Speech, language.

जात मिट, *i. e.* मिट जाता है. The Pres. Imperf.: it agrees with अभिमान.

उत्तम (*s.* उत् + तम् = much + to desire.) *adj.* Best.

जन (*s.* जन् = to be born.) *m.* Man, mortal. The Gen. case governed by अभिमान.

अभिमान (*s.* अभि + मान् = above, etc. + to know.) *m.* Pride.

तनक (*s.* तन् = to spread.) *adj.* Little, small.

शीत (*s.* शी = to go.) *adj.* Cold. Also शीतल.

जल (*s.* जल् = to cover.) *m.* Water.

मिटै, *i. e.* मिटता है. The Pres. Imperf.: it agrees with उफान.

दूध (*s.* दुह् = to milk.) *m.* Milk. The Gen. case governed by उफान.

उफान, from उफनना (*s.* उद् + फण् = above + to go.) *m.* Boiling over.

सहायक (*s.* सह + इण = with + to go.) *m.* A helper, assistant. It forms the subject of the Sub. verb understood.

सबल (*s.* स + बल = with + strength.) *adj.* Strong, powerful. It is here used substantively.

कोइ. *indef. pron.* Any one.

निबल (*s.* निर + बल = without + strength.) *adj.* Weak, helpless. It is here used susbtantively. The Gen. case governed by सहाय.

सहाय, *i. e.* सहायक, or सहाई.

पवन (*s.* पू = to purify.) *f.* The wind. Also पौन. It is the Subject of the verb जगावत.

जगावत, *i. e.* जगाती है (*s.* जाग् = to wake.) *v. t.* To rouse, wake up. The Pres. Imperf.: it governs आग.

आग (*s.* अग्नि = fire) *f.* Fire.

दीपहिं, *i. e.* दीप को (*s.* दीप् = to shine.) *m.* A lamp. Also दीपक and दीवा.

देत बुझाय, *i. e.* बुझा देती है. The Pres. Imperf.: it agress with वह (*i. e.* पवन) understood. बुझा देना is an Intensive Compound.

बसाय, *i. e.* बस, or बश (*s.* वस् = to dwell; kill, etc) *m.* Power, authority. Read:—सबलों से कुछ बस नहीं चलता है.

करै, *i. e.* करता है. The Pres. Imperf.: its subject is (कोई, etc.) understood.

जोर (*p.* زور *zor* = violence, etc.) *m.* Force, violence. There is also an Arabic word جور *jaur*, meaning, violence.

चले, *i. e.* चलता है. The Pres. Imperf. It is to be read with उखार.

अचल (*s.* अ + चल् = not + to go.) *adj.* Immovable, stable.

उखार, *i. e.* उखड़ (*s.* उत् + खड् = above + to break.) *v. i.* To be rooted up. The root of the verb with चले.

डारत, *i. e.* डालती है. The Pres. Imp.: agrees with पवन.

झकोर, *i. e.* झकोरा (*s.* झञ्झा = a hurricane.) *m.* A squall, gust of wind. It is governed by डारत.

जाही सों, *i. e.* जिस से. Read:—जो जिस से रचके रहा उस को उसी से, etc.

रचि, *i. e.* रचके (*s* रच् = to make.) *v. i.* To be made. The Conj. Part.

रह्यो, *i. e.* रहा. The Indef. Perf.

काम (*s.* कृ = to do.) *m.* Work, business. The Sub. verb is understood.

किरवा, *i. e.* कीड़ा (*s.* कीट = a worm.) *m.* A worm. It is the subject of करै.

आक (*s.* अर्क = to heat, etc.) *m.* A large swallowort, the *Asclepias gigantea.*

कहा, *i. e.* क्या.

करै, *i. e.* करे. The Cont. Fut.

बस. The Conj. Part.

आम (*s.* आम्र = the mango tree.) *m.* The mango tree, the *Mangifera indica.* The Loc. case.

दोहा ।

प्रकृति मिले मन मिलत है अनमिलतें न मिलाय ।
दूध दही तें जमत है कांजी से फट जाय ॥ ११ ॥
पर घर कबहुं न जाइये गये घटत है ज्योति ।
रवि मण्डल में जात शशि छीन कला छबि होति ॥ १२ ॥
ब्रह्म बनाये बन रहे ते फिर और बनै न ।
कान कहत नहिं बैन जो जीभ सुनत नहिं बैन ॥ १३ ॥
मूरुख गुण समझै नहीं तौ न गुणी में चूक ।
कहा भयो दिन को विभौ देखी जौ न उलूक ॥ १४ ॥
मूढ़ तहां ही मानिये जहां न पण्डित होय ।
दीपक की रविके उदय बात न बूझै कोय ॥ १५ ॥

COUPLETS.

When natures are alike, minds unite; but without concord there is no union:

Milk is coagulated by curds, but broken up by starch[1] being put into it.

Never go (a-begging) to another's house; by doing so[2], your dignity is lessened:

On going within the orb of the sun[3], the silvery moonbeams become dimmed.

(Whatever) God[4] has made, remains (just as He made it); it cannot be re-made:

Neither does the ear speak, nor the tongue hear, (try we ever so hard to make them do so.)

(Although) the fool may not understand wisdom, yet is there no blame due to the wise:

What has happened to the glorious light[5] of day if the owl[6] be unable to see it!

There[7] respect the fool, where there is no wise person:

No one enquires about a lamp after the sun has risen.

NOTE 1.—'कांजी is a kind of pickle (or vinegar) made by steeping rice in water and letting the liquor ferment, which is kept for use sometimes twenty years.' Forbe's *Hindústání Dictionary*.

NOTE 2.—For the extensive use of the Perfect Participle as a substantive, consult Mr. Kellog's *Hindi Grammar*, page 448.

NOTE 3.—रवि मण्डल में जात शशि, on the moon going into the orb of the sun, or, in other words, on nearing the sun the greater light of that luminary tends to obscure the lesser light of the moon.

The dark spots on the surface of the moon are said to resemble a hare in shape; hence the name शशि, lit., a hare.

NOTE 4.—ब्रह्म is regarded as the One Divine and Omnipotent Being, of Whom Brahmá the Creator, Vishnu the Preserver,

and Shiva the Destroyer, are only manifestations. He is at once the Universe, the Creator of the Universe, the Contained in the Universe, the Beginning and the End, the Eternal All.

NOTE 5.—विभो is from the Sanskrit feminine noun विभा, light, lustre, beauty, and must not be confounded with the masculine noun विभव, substance, etc.

NOTE 6.—Superstitious Natives believe that the hooting of an owl portends death, and that in its hooting, it repeats the name of the person about to die.

NOTE 7.—The ही is emphatic, and means, there, and nowhere else.

GLOSSARY.

प्रकृति (*s.* प्र + कृ = much + to do.) *f.* Nature, temperament. The Gen. case governed by मिले.

मिले (*s.* मिल् = to unite.) *v. i.* To meet, unite, join. The Able. case of the Perf. Part used substantively.

मिलत है, *i. e.* मिलते हैं. The Pres. Imperf.: it agrees with मन.

अनमिल (*s.* अ + मिल् = not + to unite.) *adj.* Discordant, unlike. Read: —अनमिल प्रकृति तें, etc.

तें, *i. e.* से.

मिलाय, *i. e.* मिलते हैं. The Pres. Imperf.: it agrees with वे (*i. e.* मन) understood.

दही (*s.* दधि = coagulated milk.) *m.* Thick, sour milk.

जमत है, *i. e.* जमता है (*s.* जन् = to be born.) *v. i.* To be coagulated. The Pres. Imperf.: it agrees with दूध.

कांजी (*s.* कचि = to shine.) *f.* A kind of pickle or vinegar.

फट जाय, *i. e.* फट जाता है (*s.* स्फट् = to burst.) *v. i.* To be broken, to be burst. The Pres. Imperf.: it agrees with वह (*i. e.* दूध) understood.

पर (*s.* पृ = to fill.) *adj.* Other, different.

घर (*s.* गृह = a house.) *m.* A house. The Loc. case.

कबहुँ, *i. e.* कभी.

गये (*s.* गा = to go.) *v. i.* To go. The Abl. case of the Perf. Part. used substantively.

घटत है, *i. e.* घटती है. *v. i.* To become less. The Pres. Imperf.: it agrees with ज्योति.

ज्योति (*s.* ज्योतिस् = splendour.) *f.* Light, splendour.

रवि (*s.* रु = to sound.) *m.* The sun. The Gen. case governed by मण्डल.

मण्डल (*s.* मडि = to adorn.) *m.* The disc of the sun or moon.

जात, *i. e.* जाते ही. The Adverb. Part.

शशि (*s.* शश = a hare.) *m.* The moon. The Gen. case governed by कला.

छीन, *i. e.* छीण (*s.* छि = to wane.) *adj* Wasted, destroyed.

कला (*s.* कल् = to count.) *f.* A digit, a sixteenth part of the moon. The Gen. case governed by छवि.

छवि (*s.* छो = to divide.) *f.* Beauty, splendour. It forms the subject of होति.

होति, *i. e.* होती है. The Pres. Imperf.

ब्रह्म (*s.* वृह = to expand.) *m.* The Sublime and Supreme Spirit. The Ag. case.

बनाये, *i. e.* बनाये हैं. *v. t.* To make. The Pres. Perf. Read:—जो कुछ ब्रह्म ने बनाये हैं सो, etc.

बन रहे, *i. e.* बने रहे हैं. The Pres. Perf. of the Continuative Compound बने रहना.

बने, *i. e.* बनते हैं. The Pres. Imperf.: it agrees with ते.

कान (*s.* कर्ण = the ear.) *m.* The ear. It forms the subject of कहत.

कहत, *i. e.* कहता है. The Pres. Imperf.

बैन (*s.* वाणि = speech.) *m.* Speech; word. The Acc. case governed by कहत.

जीभ (*s.* लिह् = to lick.) *f.* The tongue. It is the subject of सुनत.

सुनत, *i. e.* सुनती है. The Pres. Imperf.

मूरख (*s.* मुह् = to be foolish.) *adj.* Foolish. It is here used substantively.

समझै, *i. e.* समझे *v. t.* To know, understand. The Cont. Fut.: it agrees with मूरख.

चूक. *f.* Error, mistake. Supply the Sub. verb.

कहा भयेा, *i. e.* क्या हुआ.

दिन (*s.* दो = to destroy.) *m.* Day. The Gen. case governed by विभो.

विभो, *i. e.* विभा (*s.* वि + भा = much + to shine.) *m.* Light, splendour.

देखी, *i. e.* देखी है (*s.* दृश् = to see.) *v. t.* To see. The Pres. Perf.

उलूक (*s.* वल् = to be strong.) *m.* An owl. Also उल्लू.

मूढ़ (*s.* मुह् = to be foolish.) *m.* A fool. The Acc. case governed by मानिये.

पण्डित (*s.* पण्डा = wisdom.) *m.* A teacher; a learned Bráhman.

होय, or होए. The Cont. Fut.: it agrees with पण्डित.

दीपक (*s.* दीप् = to shine.) *m.* A lamp. The Gen. case governed by बात.

उदय (*s.* उद् + इ = above + to go) *m.* Dawn, sunrise; a mountain from behind which the sun is supposed to rise. Read:—रवि के उदय होने पर, etc.

बूझै, *i. e.* बूझता है. *v. t.* To understand, etc. The Pres. Imperf. Note the difference between बुझना and बूझना.

दोहा ।

निपट अबुध समझै कहा बुध जन बचन बिलास ।
कबहू भेक न जानही अमल कमल की बास ॥ १६ ॥
सांच झूठ निर्णय करै नीति निपुण जेा होय ।
राजहंस बिन को करै क्षीर नीर को दोय ॥ १७ ॥
दोषहि को उमहै गहै गुण न गहै खल लोक ।
पियै रुधिर पय ना पियै लगी पयोधर जोक ॥ १८ ॥
कारज धीरे होत है काहे होत अधीर ।
समय पाय तरवर फरै केतिक सींचेा नीर ॥ १९ ॥
क्यों कीजै ऐसेा जतन जा तें काज न होय ।
परबत पै खोदै कुआ कैसे निकसे तोय ॥ २० ॥

COUPLETS.

How can the utterly foolish understand the beauty of speech of the wise[1] ?

Never can the frog know[2] the sweet smell of the pure waterlily.

(Only) he that is skilled in polity can distinguish truth from falsehood :

Who save the graceful swan[3] can separate milk from water ?

One sifts[4] out and lays hold of another's faults ; wicked people lay not hold of (their neighbour's) virtues :

The leech placed on woman's breast, drinks blood—not milk.

One's work is gradually accomplished : what is got through impatience ?

The tree bears fruit in its season only, however often you may water it.

Why make that effort by which your work will not be accomplished ?

If one dig a well on a mountain (top), will water come out of it ?

Note 1.—जन, a person, individual, is here used to mark the plural of the preceding noun बुध.

Note 2.—For the want of, or on account of its inferior, olfactory powers.

Note 3.—The राजहंस, royal goose, or flamingo, is believed by Hindoos to be able to separate milk from water after the two have been mixed together. The bird is said to dwell only in the Mánas lake in the Himálaya mountains. In connection with this belief, Hindoo poets, and prose writers too, are fond of comparing milk to good deeds, and water to sin.

Note 4.—The word उमहै appears to be derived from the Dakhaní ऊमस or उमस, which means, strength, resolution, firmness. Some copies read, दोषहि कीउ महै गहै, which becomes intelligible by considering महै as महता है, the Pres. Imperfect of महना, to churn. The literal meaning of the present text is, one takes a firm hold, etc.

Glossary.

निपट, *adv.* Very.

अबुध (*s.* अ + बुध् = not + to know.) *adj.* Foolish, ignorant. It is here used substantively.

समझै, *i. e.* समझै. Cont. Fut.: it agrees with अबुध.

बुध (*s.* बुध् = to know.) *m.* A wise man, sage. It is in the Gen. case governed by बचन.

बिलास (*s.* वि + लस् = much + to sport.) *m.* Sport, pleasure, delight. It is governed by समझै.

भेक (*s.* भी = to fear.) *m.* A frog. It forms the subject of जानहीं.

जानही, *i. e.* जानेगा. The Abs. Fut.

अमल (*s.* अ + मल = not + dirt.) *adj.* Pure, clean.

कमल (*s.* कम् + अल् = water + what adorns.) *m.* The lotus.

बास (*s.* वास् = to perfume.) *f.* Smell. It is governed by जानही.

सांच (*s.* सत्य = true.) *f.* Truth. Also सचाई and सचावट.

झूठ, *f.* Falsehood. Both these nouns are governed by निर्णय करै.

निर्णय करै, *i. e.* निर्णय करै (*s.* निर + णी = certain + to guide.) *v. t.* To settle, fix. The Cont. Fut. Read:—जो नीति में निपुण होा सो, etc.

नीति (*s.* णी = to guide.) *f.* Polity, wordly wisdom, political science.

निपुण (*s.* नि + पुण् = certain + to be pure.) *adj.* Clever, skilled.

होय, or होइ, The Cont. Fut.

राजहंस (*s.* राज् + हंस = a prince + goose) *m.* The king goose, the flamingo.

करै, *i. e.* करै. The Cont. Fut.

छीर (*s.* घस् = to eat.) *m.* Milk.

नीर (*s.* नी = to obtain.) *m.* Water.

दोषहि, *i. e.* दोष, or दोष ही (*s.* दुष् = to act wrongly.) *m.* A fault. It is governed by गहै.

उमहै. See note 4 above.

गहै, *i. e.* गहता है. The Pres. Imperf. The reference is to खल लोक.

खल (*s.* खल् = to gather.) *adj.* Wicked, base, low.

लोक, *i. e.* लोग (*s.* लोक् = to see.) *m.* People. It is here used as a singular noun in the sense of मनुष्य, and forms the subject of the second गहै.

पियै, *i. e.* पीती है. The Pres. Imperf.: it agrees with जोक.

पयोधर (*s.* पयस् + धर = milk + containing.) *m.* A woman's breast. The Loc. case.

जोक, *i. e.* जोंक (*s.* जलौकस् = a leech.) *f.* A leech.

कारज (*s.* कृ = to do.) *m.* Work. More usually found written कार्य्य: it forms the subject of होत.

धीरे (*s.* धी + रा = understanding + to possess.) *adv.* Slowly, coolly, collectedly.

होत है, *i. e.* होता है. The Pres. Imperf.

काहे or काहे को. *inter. pron.* Why? wherefore?

पाय, *i. e.* पाकर. The Conj. Part.: it governs समय.

तरवर (*s.* तरु + वर = tree + large.) *m.* A large tree. The subject of करै.

फरै, *i. e.* फलता है (*s.* फल् = to bear fruit.) *v. i.* To bear fruit. The Pres. Imperf.

केतिक, *i. e.* कितना हो (*s.* कति = how much, how many.) *adv.* Howsoever much.

सींचो (*s.* सिच् = to sprinkle.) *v. t.* To water, irrigate. The Cont. Fut.: its subject is understood.

कीजै. The Gerundive tense.

यतन (*s.* यत् = to make an effort.) *m.* Effort, endeavour. More usually written यत्न. It is governed by कीजै.

होय, or होय. The Cont. Fut.: it agrees with काज.

परबत (*s.* पर्व्व् = to fill.) *m.* A mountain. Also पर्व्वत and पर्व्वत.

खोदै, *i. e.* खोदे (*s.* खन् = to dig.) *v. t.* To dig. The Cont. Fut.: it governs कुआ.

कुआ (*s* कूप = a well.) *m.* A well. Also कुवा.

निकसे (*s.* नि + कस् = certain, etc. + to go.) *v. i.* To issue, come forth. The Cont. Fut.: it agrees with नीय.

नीय (*s.* नु = to surround.) *m.* Water.

दोहा ।

जो चाहैं सेा करैं बड़े असंकित अंग ।
सब के देखत नगन हर धरत गौर अरधंग ॥ २१ ॥

बड़े सहज ही बात सों रीझ देत बकसीस ।
तुलसी दल तें विष्णु ज्यों आक धतूरे ईश ॥ २२ ॥
सुधरी बिगरै बेग ही बिगरी फिर सुधरै न ।
दूध फटै कांजी परै सो फिर दूध बनै न ॥ २३ ॥
छोटे नर तें रहत हैं सोभायुत सिरताज ।
निर्म्मल राखै चांदनी जैसे पायंदाज ॥ २४ ॥
सहज रसीलो होय सो करै अहित पर हेत ।
जैसे पीड़ित कीजिये ईख तऊ रस देत ॥ २५ ॥

COUPLETS.

Those who are great act as they please, (and have no fear of calumny);

(Behold), in the sight of all, Shiva places the naked Párvatí[1] by His side!

The great are easily gratified with words, (and being gratified) bestow gifts;

As, (for instance), Vishnu with the *tulasí*[2] leaf, and Mahádeo with the thorn-apple[3].

That which is arranged can be quickly disarranged, (but once) disarranged, it is not (readily) arranged again:

Milk is broken up through starch falling into it, but it does not again become milk[4].

The great remain endowed with greatness (solely) through (the efforts of) little folk.

Just as the carpet-spreader keeps the carpet clean (by dusting it.)

Those who are naturally good, return good for evil[5];

As if one give pain to the sugar-cane (by crushing it in the press), even then it will give one sweet juice.

NOTE 1.—Gaurí, or Párwatí, is said to be the wife of Shiva, and in pictures of that Deity she is always shown seated on His left. Párwatí was at first very dark complexioned, but on performing a severe penance she became fair; hence the name Gaurí, or the gold coloured one. She is still widely worshipped as Durgá, Párwatí, Kálí, etc.

NOTE 2.—The sacred *tulasí* plant is found in the North-West Provinces, in the Himálayas, and in Lower Bengal. Religious Hindoos put a sprig of it in their food just before eating, and also before making an offering of food to Ráma and Sítá.

The story goes that Tulasí was a fair nymph beloved by Shrí Krishna, but afterwards turned into a plant by Him. The word is usually pronounced *tulsí*.

NOTE 3.—The आक and धतूरा are the favourite plants of Mahádeo. More about the आक presently.

NOTE 4.—A simile already met with.

NOTE 5.—Which savours of the impossible policy of having both cheeks slapped.

GLOSSARY.

चाहैं, *i. e.* चाहें. The Cont. Fut.: it agrees with बड़े etc.

करैं, *i. e.* करें. The Cont. Fut.: it agrees with वे (*i. e.* बड़े etc.) understood.

असंकित (*s.* अ + शङ्क = without + fear.) *adj.* Fearless, bold.

अंग (*s.* अङ्ग् = to mark.) *m.* The body; a limb. Also आङ्ग. Read:—बड़े असंकित अंगवाले.

देखत, *i. e.* देखते. The Imperf. Part.

नगन (*s.* नज् = to be ashamed.) *adj.* Naked. Also नंगा and नग्न.

धरत, *i. e.* धरते हैं (*s.* धृ = to place.) *v. t.* To place. The Pres. Imperf. and Plural of Respect: it agrees with हर.

गौर, *i. e.* गौरी (*s.* गौर = yellow.) *f.* Párwatí. It is governed by धरत.

अरधांग (*s.* अर्द्ध + अंग = half + the body.) *m.* Half the body. Also, and more usually, अर्द्धांग. The Loc. case.

सहज (*s.* सह + जन् = with + to be born.) *adv.* Easily, with natural ease.

रीझ, or रीझकर (*s.* रञ्ज् = to color.) *v. i.* To be pleased. The Conj. Part.

देत, *i. e.* देते हैं. The Pres. Imperf.: it agrees with बड़े (लोग.)

बकसीस (*p.* بخشش *bakhshish* = a gift.) *f.* A gift, a gratuity. It is governed by देत.

तुलसी (*s.* तुला + घो = resembling + to destroy.) *f.* Holy basil, *Ocymum Sanctum.*

दल (*s.* दल् = to rend.) *m.* A leaf.

विष्णु, (*s.* विश् = to enter, pervade.) *m.* The Deity of that name, the Second of the Hindoo Triad.

धतूरे (*s.* धेट् = to drink.) *m.* The thorn-apple. आक and धतूरे are both in the Abl. case.

ईश (*s.* ईश् = to rule.) *m.* Shiva. Supply the Sub. verb.

सुधरी, *i. e.* सुधरी हुई (*s.* सु + धृ = well + to place.) *v. i.* To be correct, to be mended. The Perf. Part. used adjectively to qualify बात understood.

बिगरे, *i. e.* बिगड़ती है (*s.* विग्रह = opposition.) *v. i.* To be spoiled. The Pres. Imperf.: it agrees with a feminine subject understood.

बिगरी, *i. e.* बिगड़ी हुई. The Perf. Part. used adjectively.

सुधरे, *i. e.* सुधरती है. The Pres. Imperf.: a feminine subject is understood.

फटै, *i. e.* फटता है. The Pres. Imperf.: it agrees with दूध.

परे, *i. e.* पड़े. The Perf. Part. used substantively.

बने, *i e.* बनता है. The Pres. Imperf.: it agrees with दूध.

छोटे (*s.* छुद् + to cut.) *adj.* Small, little, insignificant.

नर (*s.* नृ = to guide.) *m.* Man, mortal.

रहत हैं, *i. e.* रहते हैं. The Pres. Imperf.: it agrees with सिरताज.

सोभायुत (*s.* शुभ् + युज् = to shine + to join.) *adj.* Splendid, resplendent.

सिरताज (*p.* سرتاج *sar-táj* = a chief.) *m.* A person of consequence.

राखे, *i. e.* रखता है. The Pres. Imperf.: it agrees with पायंदाज.

चांदनी (*s.* चंद्र = the moon.) *f.* A white floorcloth spread over a carpet.

पायंदाज (*p.* پاےانداختن + پا *pá* + *andáḵhtan* = foot + to throw.) *m.* A carpet-spreader.

रसीला, *i. e.* रसीला (*s.* रस् = to taste.) *adj.* Of a pleasant or easy disposition.

होय, or होए. The Cont. Fut.: it agrees with जो understood.

करे, *i. e.* करे. The Cont. Fut.: it agrees with सो.

अहित (*s.* अ + हि = not + to go.) *m.* Hatred, enmity, dislike.

हेत here stands for हित.

पीड़ित (*s.* पीड़् = to give pain.) *adj.* Pained, afflicted.

कीजिये. The Gerundive tense.

ईख (*s.* इष् = to desire.) *f.* Sugar-cane. It is governed by कीजिये.

तऊ, *i. e.* तभी.

देत, *i. e.* देती है. The Pres. Imperf.: it agrees with ईख.

दोहा ।

कबहूं कुसंग न कीजिये किये प्रकृति की हानि ।
गूंगे को समझायवो गूंगे की गति आनि ॥ २६ ॥

कहा करै कोऊ जतन प्रकृति और की और।
बिष मारै ज्यावै सुधा उपजे एकहि ठौर॥ २७॥
डरै न काहू दुषृ सों जाहि प्रेम की बान।
भँवर न छांड़ै केतकी तीखे कंटक जान॥ २८॥
धन बाढ़े मन बढ़ गयो नाहिंन मन घट होय।
जौं जल संग बाढ़ै जलज जल घट घटै न सोय॥ २९॥
सब तें लघु है माँगवो या में फेर न सार।
बल पै जाचत ही भये बावन कर करतार॥ ३०॥

COUPLETS.

Never take to bad company; by doing so you will injure your, (perhaps, otherwise good) disposition[1]:

To make the dumb understand, one has to adopt the ways of the dumb.

Whatever effort can any one make! Natures are all (so) different[2]:

Poison kills; nectar gives life; yet both were produced in the one place[3].

He who is of a loving disposition fears no enemy:

The bee forsakes not the *ketaki* flower although it knows there is a sharp thorn (there.)

As one's wealth increases (so do one's) aspirations increase, but they do not become less (with the decrease of wealth):

The water-lily (that grows) as the water increases, becomes not less on the water drying up.

Begging is the meanest occupation of all[4]; on taking to it there is no hope of respect afterwards:

The Creator assumed[5] the form of a dwarf the instant He went a-begging to (king) Bali[6].

NOTE 1.—'Evil communications corrupt good manners.'

NOTE 2.—The idiom **ओर की ओर** is one that ought to be remembered, being in daily use by all classes. Here is an example: **मेरी परीक्षा का परिणाम कुछ ओर की ओर ही निकला**, the result of my examination turned out to be something quite different from what I expected.

NOTE 3.—Both poison and nectar are said to have been produced from the ocean, when the latter was churned by the gods and demons. Verily, the good and bad are ever found together.

NOTE 4.—Lit., to ask is less than aid.

NOTE 5.—For the Conj. Part. **कर**, having made (Himself), some copies read **तनु**, body. In both cases the line is elliptical.

NOTE 6.—Bali, as has already been stated, was at one time prince of the three worlds. Vishnu, as the Dwarf incarnation, went to ask a boon of him, and what is here meant is that, even the Creator, had to assume the humble form of a dwarf on going a-begging. As a matter of fact, however, this form was assumed in order to deceive Bali.

GLOSSARY.

कुसंग (*s.* **कु** + **सङ्ग** = bad + wish.) *m* Bad society. It is governed by **कीजिये**.

किये. The Perf. Part. used substantively, the post-position being understood.

हानि (*s.* **हा** = to abandon.) *f.* Loss, injury. The Sub. verb is understood. Also **हान**.

गूंगे. *adj.* Dumb. It is here used substantively.

समझावेा, *i. e.* **समझाने**. The Inf. of Purpose.

गति (*s.* **गम्** = to go.) *f.* State, condition. Also **गत**. It is governed by **आनि**.

आनि, *i. e.* आननी (*s.* आ + नी = all around + to obtain.) *v. t.* To bring. A Desiderative Compound, चाहिये being understood.

करै, *i. e.* करे. Cont. Fut.: it agrees with कोऊ.

विष (*s.* विष् = to spread.) *m.* Poison. It forms the subject of मारै.

मारै, *i. e.* मारता है (*s.* मृ = to die.) *v. t.* To kill; to strike. The Pres Imperf.

ज्यावै, *i. e.* जियाता है (*s.* जीव् = to live) *v. t.* To cause to live. The Pres. Imperf. it agrees with सुधा.

सुधा (*s.* सु + धे = good + to drink.) *m.* Nectar.

उपजे, *i. e.* उपजे थे. The Past. Perf.: it agrees with दोनों, etc., understood.

ठौर. *f.* A place. The Loc. case.

डरै, *i. e.* डरता है (*s.* दृ = to fear.) *v. i.* To fear. The Pres. Imperf.: it agrees with the correlative understood.

काहू, *i. e.* किसी.

दुष्ट (*s.* दुष् = to be corrupt.) *adj.* Evil, wicked. It is here used substantively.

जाहि, *i. e.* जिस की.

प्रेम (*s.* प्री + to love.) *m.* Love.

बान (*s.* वर्ण् = color, etc.) *f.* Nature, disposition. Supply the Sub. verb.

भँवर (*s.* भ्रम् = to wander.) *m.* A bee. It is the subject of छांड़ै.

छांड़ै, *i. e.* छोड़ता है (*s.* छुद् = to cut.) *v. t.* To leave. The Pres. Imperf.

केतकी (*s.* कित् = to abide.) *f.* The *Pandanus Odoratissimus.* It is governed by छांड़ै.

तीखे (*s.* तिज् = to sharpen.) *adj.* Sharp, pointed.

कंटक (*s.* कटि = to divide.) *m.* A thorn. It is governed by जान.

जान. The Conj. Part.

बाढ़े (*s.* वृध = to increase.) *v. i.* To increase. The Perf. Part. used substantively.

बढ़ गयेा, *i. e.* बढ़ गया है. The Pres. Perf.

घट होय, *i. e.* घट होता है. The Pres. Imperf.: it agress with मन.

बढ़े, *i. e.* बढ़ता है. The Pres. Imperf.: it agrees with जलज.

जलज (*s.* जल + जन् = water + to be produced.) *m.* The lotus.

घट. The Conj. Part.

घटे, *i. e.* घटता है. The Pres. Imperf.: it agrees with सोय.

लघु (*s.* लघि = to go.) adj. Light, vain, small.

मँागवेा, *i. e.* मांगना (*s.* मग् = to seek.) *v. t.* To ask, beg. The Inf. used substantively as the subject of है.

फेर. *adv.* Again, back.

सार (*s.* सृ = to go.) *m.* Excellence, worth. Supply the Sub. verb.

बल (*s.* बल् = to maintain, cherish, etc.) *m.* King Bali.

जाचत, *i. e.* याचते हो (*s.* याच् = to ask.) *v. t.* To beg, ask. Adverb. Part.

भये, *i. e.* हुए. The Indef. Perf. and Plural of Respect.

करतार (*s.* कृ = to do.) *m.* The Creator. It is the subject of भये.

दोहा ।

सबै एक से होत नहिं होत सबन में फेर ।
कपरा खादी बाफ तौ लोह तवा शमशेर ॥ ३१ ॥
जैसे की सेवा करै तैसी आशा पूर ।
रत्नाकर सेवै रतन सर सेवै शालूर ॥ ३२ ॥
होत सुसंगति सहज सुख दुख कुसंग के थान ।
गन्धी और लुहार की बैठो देख दुकान ॥ ३३ ॥

ठौर छुटे तें मीत हू ह्वै अमीत सतरात।
रवि जल उखरे कमल कौं जारत गारत जात ॥ ३४ ॥
जात गुणी जात न तहां आडम्बरयुत सोय।
पहुंचे चंग अकाश लों जो गुणसंयुत होय ॥ ३५ ॥

COUPLETS.

All (men) are not alike; there is a difference between all (of us):

Are there not among cloths, the coarse cotton stuff and fine linen, and among irons, the frying-pan and sword?

According to the nature of him one serves, so are one's hopes fulfilled;

By digging in the mine one gets gems, but by dragging in the tank (only) frogs[1].

Pleasure comes naturally in good society, but there is certain sorrow in the abode of the wicked:

Seating yourself in the shop of the perfumer, (afterwards in that of) the blacksmith, behold (an example of this[2].)

On leaving one's (proper) place, even the friend becoming an enemy distresses one:

The uprooted lotus is burnt up and destroyed by (the same) sun (that once nourished it.)

The virtuous can go there where the proud cannot:

The kite will reach heaven (even), if it be skilfully (enough) made.

NOTE 1.—Lit., if one serve the mine, pearls; if one serve the tank, frogs.

NOTE 2.—The contrast being, of course, between the different odours of the two places.

Glossary.

होत, *i. e.* होते हैं. The Pres. Imperf.: it agrees with सबै.

होत सबन में फेर, *i. e.* सबों में फेर होता है. The Pres. Imperf.

कपरा, *i. e.* कपड़ा (*s.* कृ = to spread.) *m.* Cloth; clothes. Read:—कपड़ों etc.

खादी. *f.* A coarse cotton cloth. The word is Dakhaní.

बाफ (*p.* باف *báf* = weaving) *m.* A very fine light cloth so called.

लोह (*s.* लू = to cut.) *m.* Iron.

तवा. *m.* A frying-pan. Another Dakhaní word.

शमशेर (*p.* شمشیر *shamsher* = a scimitar.) *m.* A sword. Supply the Sub. verb.

सेवा (*s.* सेव् = to serve.) *f.* Service. सेवना, and सेवना करनो, to serve.

करै, *i. e.* करे. The Cont. Fut.: its subject is understood.

पूर, *i. e.* पूरी होती है, etc. The Pres. Imperf.: it agrees with आशा.

रत्नाकर (*s.* रत्न + आकर = a gem + a mine.) *m.* A mine, ruby mine. It is governed by सेवै.

सेवै, *i. e.* सेवे (*s.* सेव् = to serve.) *v. t.* To serve. The Cont. Fut.: its subject is understood.

रतन, *i. e.* रत्न (*s.* रम् = to sport.) *m.* A jewel, gem. The verb मिलना or पाना is understood.

सर (*s.* सृ = to go.) *m.* A tank, pond. It is governed by सेवै.

भालूर (*s.* भल् = to go.) *m.* A frog. Supply मिलना or पाना.

होत, *i. e.* होता है. The Pres. Imperf.: it agrees with सुख.

सुसंगति (*s.* सु + सङ्ग = good + with.) *f.* Good society. The Loc. case.

थान (*s.* स्थान = place.) *m.* Place. Read:—कुसंग के थान में दुख होता है.

गन्धी (*s.* गन्ध = smell.) *m.* A perfumer. The Gen. case governed by दुकान.

लुहार (*s.* लोह + कृ = iron + to work.) *m.* A blacksmith. The Gen. case.

बैठो. *v. i.* To sit. Read:—बैठके देखो.

देख, *i. e.* देख, or देखो. The Imper.

दुकान (*p.* دُکان *dukán* = a shop.) *f.* A shop. The Loc. case.

छुटे (*s.* छुट् = to cut.) *v. i.* To escape, leave. The Perf. Part. used substantively.

मीत (*s.* मित्र = a friend.) *m.* A friend. It forms the subject of सतरात.

ह्वै, *i. e.* होकर. The Conj Part.

अमीत (*s.* अ + मित्र = not + friend.) *m.* An enemy.

सतरात, *i. e.* सतराता है (*s.* षध् = to wish to hurt or to destroy.) *v. i.* To be angry. The Pres. Imperf. It is quite possible that the word intended is सताता है.

उखरे, *i. e.* (जल से) उखड़े हुए. The Perf. Part. used adjectively.

जारत, *i. e.* जारते (*s.* ज्वल् = to blaze.) *v. t.* To burn. जारते जाता है, and गारते जाता है, are Progressive Compounds, Pres. Imperf.

गारत, *i. e.* गारते. *v. t.* To squeeze, strain, etc.

जात, *i. e.* जाता है. The Pres. Imperf.: it agrees with गुणी.

गुणी (*s.* गुण = a quality.) *adj.* Skilful, virtuous. It is here used substantively.

आडम्बरयुत (*s.* आ + डम्ब् + युज् = all around + to throw + to join.) *adj* Proud, arrogant, passionate. Read:—गुणी जाता है परन्तु वह जो आडम्बरयुत है सो तहां नहीं जाता.

पहुंचे. *v. i.* To arrive, reach. The Cont. fut.: it agrees with चंग.

चंग. *f.* A kite, paper kite.

अकाश, *i. e.* आकाश (*s.* आ + काश् = all around + to shine.) *m.* The sky.

होय, or होए. The Cont. Fut Read:—जो वह गुणसंयुत होए.

दोहा ।

गुणवारो सम्पति लहै लहै न गुण बिन कोय ।
काढ़ै नीर पताल तें जौ गुणयुत घट होय ॥ ३६ ॥
अरि छोटो गनियै नहीं जा तें होत बिगार ।
तृण समूह को छिनक में जारत तनक अँगार ॥ ३७ ॥
पण्डित जन कौ श्रम मरम जानत जे मति धीर ।
कबहू बांझ न जानही तन प्रसूत की पीर ॥ ३८ ॥
बीर पराक्रम ना करै ता सों डरत न कोय ।
बालक हू के चित्र को बाघ खिलौंना होय ॥ ३९ ॥
नृप प्रताप तें देश में रहै दुष्ट नहिं कोय ।
प्रकटै तेज दिनेश कौ तहां तिमिर नहिं होय ॥ ४० ॥

COUPLETS.

(Only) the skilful obtain wealth[1]; without skill no one obtains it;

One could take out water from hell[2] even, if one had a skilfully (enough) arranged jar[3].

Think not that enemy insignificant by whom (your affairs) can be marred;

The smallest spark of fire, in a single moment[4], burns up a whole stack of straw.

Only the firm of intellect know the secret toils of the learned:

Never shall the barren woman[5] know the pangs of childbirth.

The warrior who puts not forth his strength is not feared by any one:

To a child even[6], the picture of a tiger is but a play thing.

Through the majesty of its king no enemy remains in a land:

There is no darkness there, (where) the glory of the king[7] of day manifests itself.

NOTE 1.—Lit., takes wealth.

NOTE 2.—पाताल, or the infernal regions, are supposed to be situated underneath the surface of this earth, or, as some say, towards its South Pole.

There are many legendary stories of nectar, or water of life, having been brought from hell.

NOTE 3.—The word घट is used only when speaking of an earthen jar. When applied to any other jar, the name of the metal must be mentioned: as, लोहे का घट, an iron jar; तांबे का घट, a copper jar. In Hindí the word is usually found written घड़ा.

NOTE 4.—छिनक = छिन + क, which bears a close resemblance to the modern Hindí idiom छिन एक (में), in about one moment. The letter क in such words is of Prakrit origin.

NOTE 5.—Morever, the barren woman meets with scanty respect in the East. Among Easterns, however, barrenness is more often due to the impotency of the male than to incompetency to bear on the part of the female.

NOTE 6.—Note the use of the inflected post-position के in such idioms.

NOTE 7.—Surya, or the Sun, is, according to some accounts, the son of Aditi, while others show him to be the son of Dyaus. His wife is Ushas, or the Dawn.

The Sun is still worshipped in India, and fasts kept in his name, especially by lepers. During such fasts only one meal is eaten daily, with salt, and that in the evening just before sunset.

Glossary.

गुणवारो, *i. e.* गुणवाला. It is the subject of लहै.

सम्पति (*s.* सम् + पद् = well, etc. + to go.) *f.* Wealth. It is governed by लहै.

लहै, *i. e.* लहता है (*s.* लभ् = to obtain.) *v. t.* To take, obtain. The Pres Imperf.

काढ़े, *i. e.* काढ़े. *v. t.* To take out. The Cont. Fut.: its subject कोई is understood.

पताल, *i. e.* पाताल (*s.* पत + आलय = to fall + place.) *m.* Hell.

गुणयुत (*s.* गुण + युज् = attribute + to join.) *adj.* Skilfully arranged.

घट (*s.* घट् = to endeavour.) *m.* A large earthen water-jar.

होय, *i. e.* होए. The Cont. Fut.; it agrees with घट.

अरि (*s.* ऋ = to go.) *m.* An enemy. It is governed by गनिये.

गनिये (*s.* गण् = to count.) *v. t.* To count, reckon. The Resp. Imper.

होत, *i. e.* होता है. The Pres. Imperf: it agrees with बिगार.

बिगार, *i. e.* बिगाड (*s.* विग्रह = opposition.) *m.* Loss, injury.

तृण (*s.* तृह् = to destroy.) *m.* Grass, straw. The Gen. case governed by समूह, or the two nouns may be read together.

समूह (*s.* सम् + ऊह् = together + to reason.) *m.* A heap, number.

छिनक (*s.* क्षण = a moment.) *m.* A moment.

जारत, *i. e.* जारता है. The Pres. Imperf.: it agrees with अँगार.

अँगार (*s.* अङ्क् = to mark.) *m.* Embers, sparks.

श्रम (*s.* श्रम् = to be wearied.) *m.* Toil, labour. The Gen. case governed by मरम.

जानत, *i. e.* जानता है. The Pres. Imperf. Read:—जिस की मति धीर है वह पण्डित जनों के श्रम के मर्म्म को जानता है.

बांझ (*s.* वन्ध्य = barren.) *adj.* Barren. It is here used substantively as the subject of जानहीं.

जानहो, *i. e.* जानेगी. The Abs. Fut.: it governs पीर.

प्रसूत (*s.* प्र + सू = much + to bear, etc.) *f.* Bringing forth; *fluor albus.* The word is to be read with तन.

पीर, *i. e.* पीड़ (*s.* पीड् = to give pain.) *f.* Pain.

बीर (*s.* वीर् = to be powerful.) *m.* A hero, brave. It is the subject of करै.

करै, *i. e.* करता है. The Pres. Imperf.

डरत, *i. e.* डरता है. The Pres. Imperf.: it agrees with कोय.

बालक (*s.* बस् = to live.) *m.* A boy, child. Read:—बालक ही के निकट.

चित्र (*s.* चित्र = to paint.) *m.* A picture. It is the subject of होय.

बाघ (*s.* व्याघ्र = a tiger.) *m.* A tiger, lion. Read:—बाघ का चित्र.

खिलौना (*s* खेल् = to sport.) *m.* A toy. The Nom. case. after होय.

नृप (*s.* नृ + पा = man + to protect.) *m.* A king. Read:—नृप के प्रताप से.

प्रताप (*s.* प्र + ताप = much + heat.) *m.* Splendour, glory.

रहै, *i. e.* रहता है. The Pres. Imperf: it agrees with दुष्ट, which is here used substantively.

प्रकटै, *i. e.* प्रगटता है (*s.* प्रकट = displayed.) *v. i.* To become manifest. The Pres. Imperf.: it agrees with तेज.

दिनेश (*s.* दिन + ईश = day + lord.) *m.* The sun. Similar words are दिनकर, and दिनपति.

तिमिर (*s.* तमि = night.) *m.* Darkness. It is the subject of होय.

होय, *i. e.* होता है.

दोहा

कारज ताही कौ सरै करै जो समय निहार।
कबहुं न हारै खेल जौ खेलै दांव बिचार॥ ४१॥

कोऊ दूर न कर सकै उलटे विधि के अंक।
उदधि पिता तउ चन्द को धोय न सक्यो कलंक॥ ४२ ॥
गाहक सबै सपूत के सारै काज सपूत।
सब को ढम्पन होत है जैसे बन को सूत॥ ४३ ॥
करत करत अभ्यास के जड़मति होत सुजान।
रसरी आवत जात तें सिल पर परत निशान॥ ४४ ॥
को सुख को दुख देत है देत कर्म्म झकझोर।
उरझै सुरझै आप ही ध्वजा पवन कै जोर॥ ४५ ॥

COUPLETS.

The affairs of that one prosper, who acts on seeing an opportune time:

(The gambler) never loses a game, who places his stakes with (due) care.

No one can remove or change the lines of Fate[1]:

(Old) father Neptune even, could not wash out the stain on (his child) the moon[2].

All desire a good son; a good son performs one's business;

Just as the cotton from the forest becomes a covering for all.

By continual learning[3] even the foolish become wise;

As by the continued coming and going of a rope the (hard) stone is marked[4].

Who gives pleasure, who, pain! It is Fate that buffets (us so):

The banner folds and unfolds of itself through the force of the wind.

NOTE 1.—Comparatively speaking, every race, and every sect of every race, in India, are Fatalists more or less.

'God's will and purpose are the only laws of the universe. Any hostile will or purpose of angel man or fiend is predestined to defeat.' —Rev. Alex. J. Hill.

'Rigorous as Destiny; but just too, as Destiny and its laws. The laws of God: all men obey these, and have no "Freedom" at all but in obeying them'. —Carlyle.

NOTE 2.—This will be the better understood when it is remembered that the moon is fabled to have come from the Ocean at the time the latter was churned by the gods and demons.

NOTE 3.—Lit., (through) practising and practising.

NOTE 4.—Lit., a mark falls on a stone. This marking, or cutting into, a stone by a rope, refers to the action of the well-rope, which by being daily and constantly drawn backwards and forwards soon sinks deep into the stone usually laid athwart the mouths of wells.

GLOSSARY.

सरे, *i. e.* **सरता है**. *v. i.* To be performed. The Pres. Imperf.: it agrees with **कारज**.

करे, *i. e.* **करता है**. The Pres. Imperf.: it agrees with **जो**.

निहार. The Conj. Part.: it governs **समय**.

हारे, *i. e.* **हारे** (*s.* **हृ** = to take.) *v. i.* To lose, be defeated. The Cont. Fut.: it agrees with **सो** understood.

खेले, *i. e.* **खेले** (*s.* **खेल्** = to sport.) *v. t.* To play. The Cont. Fut.: it agrees with **जो**.

दांव. *m.* A stake; opportunity. It is governed by **बिचार**.

बिचार. The Conj. Part.

दूर (*s.* **दूर** = with difficulty.) *adj.* Far.

कर सकै, *i. e.* कर सकता है. The Pres. Imperf.: it agrees with कोऊ.

उलटे. *adj.* Reversed, turned back.

विधि (*s.* वि + धा = much + to have.) *m.* Fate.

अंक (*s.* अङ्क = to mark.) *m.* A mark, line. It is governed by कर सकै.

उदधि (*s.* उद् + धा = water + to have.) *m.* The ocean. It is the subject of धोय सक्यो.

पिता (*s.* पा = to protect.) *m.* Father. It is in Apposition with उदधि.

चन्द (*s.* चदि = to shine.) *m.* The moon. The Gen. case governed by कलंक.

धोय, *i. e.* धो (*s.* धाव् = to cleanse.) *v. t.* To wash. The root with सक्यो.

सक्यो, *i. e.* सका. The Indef. Perf.

कलंक (*s.* क + लङ्कि = water, etc. + to deface.) *m.* A spot, stain.

गाहक (*s.* ग्रह् = to take.) *m.* A purchaser, one who takes. It forms the subject of the Sub. verb understood.

सपूत, *i. e.* सुपुत्र (*s.* सु + पुत + त्रै = good + name of a hell + to save.) *m.* A good son.

सारे, *i. e.* सारता है (*s.* साध् = to perform.) *v. t.* To execute. The Pres. Imperf.: it agrees with the second सपूत.

ढम्पन, *m.* A covering. From ढांपना, *v. t.* To cover. The Nom. case after होत है.

होत है, *i. e.* होता है. The Pres. Imperf.: it agrees with सूत.

बन (*s.* वन् = to serve; sound, etc.) *m.* A forest.

सूत (*s.* सूत्र = a thread.) *m.* Thread; cotton.

करत करत, *i. e.* करते करते. The Imperf. Part.

अभ्यास (*s.* अभि + अस् = excess + to go, etc.) *m.* Practice, exercise.

जड़मति (*s.* जड़ + मति = stupid + understanding) *adj.* Foolish. It is here used substantively as the subject of होत.

सुजान (*s.* सु + ज्ञा = well + to know.) *adj.* Wise.

रसरी, *i. e.* रस्सी (*s.* रश्मि = a rein.) *f.* A string, a rope. Read:—रस्सी के.

आवत जात तें, *i. e.* आते जाते (से). Two Imperf. Parts. used substantively.

सिल (*s.* शिल = a stone.) *f.* A stone. Also शिला and सिला.

पड़त, *i. e.* पड़ता है. It agrees with निशान.

निशान (*p.* نِشان *nishán* = a mark.) *m.* A mark, a scar.

देत है, *i. e.* देता है. The Pres. Imperf.: it agrees with को.

देत, *i. e.* देता है. The Pres. Imperf.: it agrees with कर्म्म.

कर्म्म (*s.* कृ = to do, act.) *m.* Fate, destiny.

झकझोर, *i. e.* झकझोरी. *f.* Pulling and tugging, etc. It is governed by देत.

उरझै, *i. e.* उलझती है. *v. i.* To be entangled. The Pres. Imperf.: it agrees with ध्वजा.

सुरझै, *i. e.* सुलझती है. *v. i.* To open, to be unfolded. The Pres. Imperf.

ध्वजा (*s.* ध्वज् = to go.) *f.* A flag, banner.

जोर (*p.* زور *zor* = force.) *m.* Force, violence. The Abl. case.

दोहा ।

भली करत लागै बिलम्ब बिलम्ब न बुरे बिचार ।
भवन बनावत दिन लगैं ढाहत लगै न बार ॥ ४६ ॥
सांई अपनौ आपनौ रहै निरंतर साथ ।
द्वेत परायौ आपनौ शस्त्र पराये हाथ ॥ ४७ ॥
कहा रस में कहा रोष में अरि सों जिन पतियाय ।
जैसे शीतल तप्त जल डारत अग्नि बुझाय ॥ ४८ ॥
अंतर अंगुरी चार को सांच झूठ में होय ।
सब माने देखी कही सुनी न मानै कोय ॥ ४९ ॥

होय भले के सुत बुरौ भलौ बुरे कै होय।
दीपक सों काजल प्रगट कमल कीच तें जोय ॥ ५० ॥

COUPLETS.

There is (certainly) delay in doing good, but none in thinking of evil:

Days are spent[1] in erecting a house, while but little time is required to throw it down.

O Sir[2], that only is one's own which remains always with one:

One's own sword in the hand of another, becomes another's, (all too eager to sever the neck of its first owner.)

(Speak he) pleasantly, (speak he) in anger[3], one ought never to trust an enemy:

Cold, (as well as) hot water, puts out[4] the fire on which it is thrown.

There is only the difference of four finger's breadth between truth and falsehood[5]:

All believe what they see; no one heeds that which has been said or heard.

A good man sometimes has a wicked son, and a bad man, a good son[6]:

Lamp-black[7] is got from the lamp, and the lily is seen in the mud[8].

NOTE 1.—कितने दिन लगेंगे, 'how many days will be required.' The same idiom may be used when speaking of 'outlay,' 'expenditure,' etc.

NOTE 2.—For सांई, Sir, another, and, perhaps quite as good a reading is, सोई, that same, only that.

NOTE 3.—Lit., whether in good humour or in anger.

NOTE 4.—'There is a word *Boojhánd*, which means to *extinguish* and can be used for fire and lamps. They use it for the former, but not for the latter; doing so for the latter would be ominous to the life of the husband. They, that is men and women, both believe, that the husband, the lamp of the family, would die by using this word. Two or three others answer in its place. A lamp must not be blown out with the mouth.' Rev. Ishur Dass's *Manners and Customs of the Hindoos of Northern India.*

NOTE 5.—'Truth we see with our eyes—at least we think so; falsehood we hear with our ears—of which there is no doubt. This, coupled with the fact that there is only about four finger's breadth between the two organs, has given rise to the saying that 'there is only the breadth of four fingers between truth and falsehood.'

NOTE 6.—Of 'a wicked father having a good son' we have an example in Hiranyakashipu and his righteous son Prahláda, and of 'a worthy father having an unworthy son' in king Ugersena of Mathura and his son Kańs.

NOTE 7.—काजल, or lamp-black, is got from the collected soot of lamps in which mustard oil has been burnt. It is usually mixed with a little saltpetre, etc., before being applied to the eyes.

NOTE 8.—Here the bright lamp is made to resemble the good father with the black lamp-black for a bad son, and the worthless mud to represent the unworthy father with the beautiful lotus as a good son.

GLOSSARY.

भली, *i. e.* भलाई (*s.* भद्र = happy.) *f.* Goodness, good deeds.

करत, *i. e.* करते. The Imperf. Part. used substantively.

लागै, *i. e.* लगता है. The Pres. Imperf.: it agrees with बिलम्ब.

बिलम्ब (*s.* वि + लंब = much + to go.) *m.* Delay. Also बिलम.

बुरे बिचार. Read:—बुरे बिचार करने में.

भवन (*s.* भू = to be.) *m.* A house.

बनावत, *i. e.* बनाते. *v. t.* To make. The Imperf. Part. used substantively.

लगै, *i. e.* लगते हैं. The Pres. Imperf.: it agrees with दिन.

ढाहत, *i. e.* ढाहते. *v. t.* To throw down, raze. The Pres. Imperf. used substantively.

लगै, *i. e.* लगती है. The Pres. Imperf.: it agrees with बार.

बार (*s.* वृ = to cover) *f.* Delay.

सांई (*s.* स्वामिन् = master, owner.) *m.* Master, Sir. The Voc. case.

अपनो. *i. e.* अपना. *pron.* Own.

रहै, *i. e.* रहे. The Cont. Fut. The Relative Pronoun जो is understood.

निरंतर (*s.* निर + अन्तर = not + difference.) *adv.* Always.

साथ (*s.* सह = association.) *prep.* With.

होत, *i. e.* होता है. The Pres. Imperf.: it agrees with शस्त्र.

परायो (*s.* पर = other, etc.) *adj.* Other, strange, foreign.

शस्त्र (*s.* शस् = to hurt.) *m.* A weapon, a sword.

परायै is here used substantively. Read:—परायै के हाथ में.

हाथ (*s.* हस्त = the hand.) *m.* The hand. The Loc. case.

कहा———कहा, *i. e.* क्या———क्या.

रोष (*s.* रुष् = to be angry.) *m.* Anger.

जिन, *i. e.* न.

पतियाय, *i. e.* पतियाए (*s.* प्रति + इण् = against, etc. + to go.) *v. t.* To trust. The Cont. Fut. used in a Precative sense.

शीतल (*s.* शीत = cold.) *adj.* Cold.

तप्त (*s.* तप् = to glow.) *adj.* Hot.

डारत, *i. e.* डालते. The Imperf. Part. used substantively.

अग्नि (*s.* अगि = to go upwards.) *f.* Fire. It is the subject of बुझाय.

बुझाय, *i. e.* बुझती है. The Pres. Imperf.

अंतर (*s.* अन्त + रा = end + to obtain.) *m.* Difference. It is the subject of होय.

अंगुरी (*s.* अङ्क् = to mark.) *f.* A finger. Also अङ्गली and अंगुली.

चार (*s.* चतुर = four.) *adj.* Four.

होय, *i. e.* होता है. The Pres. Imperf.

माने, *i. e.* मानते हैं. The Pres. Imperf.: it agrees with सब.

देखी, *i. e.* देखी हुई (बात.) The Perf. Part. used adjectively.

कही, *i. e.* कही हुई. Same form as the last word.

सुनी, *i. e.* सुनी हुई. The same form as देखी above.

माने, *i. e.* मानता है. The Pres. Imperf.: it agrees with कोय.

होय, *i. e.* होता है. The Pres. Imperf.: it agrees with सुत.

सुत (*s.* सु = to bring forth, bear.) *m.* A son.

काजल (*s.* कज्जल = lamp-black.) *m.* Lamp-black. It is the subject of प्रगट.

प्रगट, *i. e.* प्रगटता है. The Pres. Imperf.

कीच (*s.* कच्चर = dirt.) *m.* Mud, dirt.

जोय, *i. e.* जोवता है. *v. t.* To see. The Pres. Imperf.: its subject कोई, etc., is understood. Read:—One sees the lotus in (from) the mud.

दोहा ।

होय भलौ चाकरन तें भलौ धनी कौ काम ।
ज्यों अंगद हनुमान तें सीता पाई राम ॥ ५१ ॥

सुख सज्जन के मिलन को दुर्जन मिले जनाय।
जानै ऊख मिठास कौं जब मुख नीम चबाय ॥ ५२ ॥
जाहि मिले सुख होतु है तिहि बिछुरे दुख होय।
सूर उदै फूलै कमल ता बिन सकुचै सोय ॥ ५३ ॥
झूठे हू करिये जतन कारज बिगरै नांहिं।
कपट पुरुष धन खेत पर देखत मृग फिर जांहिं ॥ ५४ ॥
कारज सोई सुधरिहै जो करिये सम भाय।
अति बरसे बरसे बिना जौं करिसन कुम्भिलाय ॥ ५५ ॥

COUPLETS.

The work of a good man is performed by good servants;

As Ráma found (the lost) Sítá[1] through (the kind offices of) Angada and Hanumána[2].

Meeting the bad tells one the pleasure (to be obtained) from meeting the good:

One knows the sweetness of sugar-cane when one has first chewed limes in one's mouth.

Meeting with whom brings pleasure, separation from that one causes sorrow:

The lotus that blooms at sunrise, fades[3] away without the sun.

The performance of even a lame[4] effort, prevents one's work from being spoilt:

The (hungry) deer turns away on seeing a scarecrow[5] in the rice field[6].

That is the most successful work[7] which is done in moderation[8];

As, through excessive rain, or through want of rain, the crops are alike destroyed[9].

NOTE 1.—That is, after she had been carried away by Ráwana.

NOTE 2.—Angada was a brother of the monkey chief Báli, and Hanúmána, leader of the monkey hosts that helped the Ráma incarnation to assault and capture Lanká and destroy Ráwana. The story is found in the *Rámáyana*.

NOTE 3.—The petals of the lotus shut during the night; hence, the flower is said 'to blush,' or 'to be abashed,' in the absence of the sun. Says Tulasí Dass:—

सुनि सुर बिनय ठाढ़ि पछिताती।
भयउ सरोज बिपिन हिम राती॥

NOTE 4.—Lit., false.

NOTE 5.—Lit., deceit + man.

NOTE 6.—Some Pandits aver that the word धन here stands for धनी, a master, an owner, and not for धान, which really means, unhusked rice. There appears to be little in favor of such a reading, except that deer are not much given to attacking rice fields when there is anything more palatable within their reach.

NOTE 7.—Lit., that work will right itself.

NOTE 8.—Lit., in an even manner, etc.

NOTE 9.—There is a proverb to the effect that, बरसा थोड़ी भभोंटी बहुत, little rain spells great drought.

GLOSSARY.

होय, *i. e.* होता है. The Pres. Imperf.: it agrees with काम.

चाकरन, *i. e.* चाकरों (*p.* چاکر *chákar* = a servant.) *m.* A servant.

धनी (*s.* धन् = to produce) *m.* Master, owner.

अंगद (*s.* अङ्ग + दा = the body + to give.) *m.* An individual of that name.

हनुमान (*s.* हनु = the jaw.) *m.* A monkey chief of that name.

पाई. The Indef. Perf. : it agrees with its feminine object सीता.

सज्जन (*s.* सत् + जन् = excellent + to be born.) *m.* A great or good person.

मिलन, *i. e.* मिलने. The Inf. used substantively.

दुर्जन (*s.* दुर् + जन् = inferiority, etc. + to be born.) *m.* A low or wicked person. It is in the Gen. case governed by मिले.

मिले. The Perf. Part. used substantively.

जनाय, *i. e.* जनाया जाता है (*s.* ज्ञा = to know.) *v. t.* To point out. The Pres. Imperf. Passive. It agrees with सुख.

जाने, *i. e.* जाने. The Cont. Fut. Its subject is understood.

ऊख, *i. e.* ईख. The Gen. case governed by मिठास.

मिठास (*s.* मिष्ट = sweet.) *m.* Sweetness.

मुख (*s.* खन् = to dig.) The mouth. The Abl. case.

नीम *i. e.* नींबू (*s.* निम्ब् = to water, irrigate.) *m.* A lime, lemon. The Acc. case governed by चबाय.

चबाय, *i. e.* चबाए (*s.* चर्व् = to chew.) *v. t.* To chew. The Cont. Fut.

मिले. The Perf. Part. used substantively.

होतु है, *i. e.* होता है. The Pres. Imperf. : it agrees with सुख.

बिछुरे (*s.* वि + छुद् = much + to cut.) *v. i.* To be separated. The Perf. Part. used substantively.

होय, *i. e.* होता है. The Pres. Imperf. : it agrees with दुख.

सूर, *i. e.* सूर्य (*s.* सु = to go.) *m.* The sun. Read :—सूर्य के उदय होने पर.

फूलै, *i. e.* फूलता है (*s* फुल्ल् = to blossom.) *v. i.* To flower, bloom, blossom. The Pres. Imperf. : it agrees with कमल.

सकुचै, *i. e.* सकुचता है (*s.* सङ्कोचन = causing to shrink.) *v. i.* To fear, be abashed. The Pres. Imperf. : it agrees with सोय.

करिये. The Gerundive tense, with the meaning of a Cont. Fut.

बिगरै, *i. e.* बिगड़े. The Cont. Fut.: it agrees with कारज.

कपट (*s.* क + पट् = the head + to surround.) *m.* Deceit. To be read with पुरुष.

धन, *i. e.* धान (*s.* धा = to nurture, maintain.) *m.* Rice before it is husked. The Gen. case governed by खेत.

खेत (*s.* क्षेत्र = a field.) *m.* A field.

देखत, *i. e.* देखते ही. Adverbial Participle.

मृग (*s.* मृग् = to search.) *m.* A deer. It is the subject of जांहिं.

जांहिं, *i. e.* जाता है, or जाते हैं. The Pres. Imperf.

सुधरिहै, *i. e.* सुधरेगा. The Abs. Fut.: it agrees with कारज.

करिये. The Gerundive tense, with a Conditional meaning.

सम, *adj.* Even, equal, etc.

अति (*s.* अत् = to go.) *adj.* Excessive, very.

बरसे (*s.* वर्ष् = to rain.) *v. i.* To rain. The Perf. Part. used substantively.

करिसन, *i. e.* कर्षण (*s.* कृष् = to plough.) *m.* Agriculture, ploughing, tilling *It* is the subject of कुम्भिलाय.

कुम्भिलाय, *i. e.* कुमलाता है. *v. i.* To wither, fade. The Pres. Imperf.

दोहा ।

रहै प्रजा धन यत्न सों तहां बांको तरवार ।
सो फल कोऊ न ले सकै जहां कटीली डार ॥ ५६ ॥
पण्डित अरु बनिता लता शोभित आश्रय पाय ।
है माणिक बहु मोल कौ हेम जटित छबि छाय ॥ ५७ ॥
अपनी प्रभुता कौं सबै बोलत झूठ बनाय ।
बेश्या बरष घटावही जोगी बरष बढ़ाय ॥ ५८ ॥

कहूं कहूं गुण दोष तें उपजत दुःख शरीर।
मधुरी बानी बोलिकै परत पींजरा कीर॥ ५९॥
भले बुरे निवहैं सबै महत पुरुष के संग।
चंद सर्प जल अग्नि ये बसत शंभु के अंग॥ ६०॥

COUPLETS.

The subject, and (the subject's) wealth, remain safe[1] there, where the bent sword (is kept keen):

No one can take the fruit that grows on the thorny branch[2].

A wise man, a woman, and a creeper, are (more) beautiful on receiving support[3]:

The ruby is[4], indeed, very valuable, but its beauty is the better diffused on its being set in gold.

All fictitiously talk of their own greatness:

The Prostitute lessens her (real) age, while the ascetic adds to his years[5].

Occasionally the fault (of being possessed) of a virtue, gives one pain of body:

Through talking (over) sweet words, the (poor) parrot falls into the cage.

(Both) good and bad succeed by joining the great:

The moon, the snake, water, and fire, (all) these dwell on the body of Shiva[6].

NOTE 1.—Lit., with an effort.

NOTE 2.—Examples are the बेर, or *Zizyphus Jujube*, and the मकोय, or *Solanum Nigrum*.

NOTE 3.—The support of the Pundit or wise man, is the rich man; the support of a woman, her husband; and the support of a creeper, an old wall, etc. Without these, the wise

man's thoughts are apt to go astray, woman is prone to err, and a creeper liable to be trampled underfoot.

Hindoos look upon it as a disgrace to have a grown up unmarried daughter left on their hands.

NOTE 4.—The position of है makes the sentence emphatic.

NOTE 5.—To gain esteem and adherents.

NOTE 6.—Shiva is said to wear a serpent around His neck, to have the moon and a third eye on His forehead, and a cloud for a banner. This third eye possesses the power to burn to ashes every one upon whom its glance falls.

GLOSSARY.

रहै, *i. e.* रहता है. The Pres. Imperf.: it agrees with घन.

प्रजा (*s.* प्र + जन् = much + to be produced.) *f.* A subject. The Gen. case governed by घन.

बांकी (*s.* वक्रि = to go crookedly.) *adj.* Bent.

तरवार (*s.* तर + वृ = passing + to effect.) *f.* A sword. Also तलवार. The Sub. verb is understood.

फल (*s.* फल् = to bear fruit.) *m.* Fruit. The Acc. case governed by ले सकै.

ले सकै, *i. e.* ले सकता है. The Pres. Imperf.: it agrees with कोऊ.

कटीली (*s.* कट् = to go.) *adj.* Thorny. Also कटीरा.

डार *f.* A branch. Supply the Sub. verb.

लता (*s.* लता = a creeper.) *f.* A creeper.

शोभित (*s.* शुभ् = to shine.) *adj.* Beautiful, resplendent.

आश्रय (*s.* आश्रय = an asylum.) *m.* An abode, shelter. It is governed by पाय.

पाय, *i. e.* पाकर. The Conj. Part.

माणिक (*s.* मणि = a gem.) *m.* A ruby. It is the subject of है.

बहु (*s.* बर्हि = to increase.) *adj.* Much, many.

मोल (*s.* मूल्य = price.) *m.* Price, value.

हेम (*s.* हेमन् = gold.) *m.* Gold. हेम जटित, set in gold.

जटित (*s.* जट् = to entangle.) Set, or studded.

छाय, *i. e.* छाता है (*s.* छद् = to cover.) *v. t.* To spread. The Pres. Imperf. it governs कवि and agrees with that pronoun, understood, which stands for माणिक.

प्रभुता (*s.* प्र + भू = much + to be.) *f.* Greatness, dignity. It is governed by बोलत.

बोलत, *i. e.* बोलते हैं (*s.* वद् = to say, speak.) *v. t.* To speak, say. The Pres. Imperf.: it agrees with सबे.

बनाय, *i. e.* बनाकर. The Conj. Part.; it governs झूठ.

बेश्या (*s.* वेश्य = a harlot.) *f.* A prostitute. It is the subject of घटावही

घटावही, *i. e.* घटाती है (*s.* घट् = to endeavour.) *v. t.* To lessen. The Pres. Imperf. First Causal of घटना.

जोगी (*s.* युज् = to join.) *m.* An ascetic. It is the subject of बढ़ाय.

बरष (*s.* वर्ष = a year.) *m.* A year. Also बरस. It is the object of बढ़ाय.

बढ़ाय, *i. e.* बढ़ाता है (*s.* वृध् = to increase.) *v. t.* To increase. The Pres. Imperf. First Causal of बढ़ना.

उपजत, *i. e.* उपजता है. The Pres. Imperf.: it agrees with दुःख. The whole line reads:—कभी कभी गुण के दोष से शरीर में दुःख उपजता है.

मधुरी (*s.* मधु = sweet.) *adj.* Sweet, pleasing.

बोलिके, *i. e.* बोलकर. The Conj. Part. It governs बानी.

परत, *i. e.* पड़ता है. The Pres. Imperf.: it agrees with कोर.

पींजरा, *i. e.* पिञ्जरे (*s.* पिञ्जर = a cage.) *m.* A cage. The Loc. case.

कीर (*s.* की + ईर = bad + to send.) *m.* A parrot.

निबहैं, *i. e.* निभते हैं (*s.* निर + वह् = out + to bear.) *v. t.* To succeed. The Pres. Imperf.: it agrees with सबै.

महत (*s.* मह् = to worship.) *adj.* Great, good, worthy.

सर्प (*s.* सृप् = to glide.) *m.* A serpent.

बसत, *i. e.* बसते हैं. The Pres. Imperf.: it agrees with वे.

शंभु (*s.* शम् + भू = auspicious + to be.) *m.* Shiva.

दोहा ।

बिना कहे हू सत पुरुष पर की पूरैं आश ।
कौन कहत है सूर कौं घर घर करत प्रकाश ॥ ६१ ॥
कछु कहि नीच न छेड़िये भलौ न वाकौ संग ।
पाथर डारै कीच में उछलि बिगारै अंग ॥ ६२ ॥
मीठी मीठी वस्तु नहिं मीठी जा की चाह ।
अमिली मिसरी छांड़िकै आफू खात सराह ॥ ६३ ॥
खाय न खरचै शुद्ध मन चोर सबल ले जाय ।
पीछे ज्यों मधुमक्षिका हाथ मलै पछिताय ॥ ६४ ॥
उत्तम विद्या लीजियै यदपि नीच पै होय ।
पज्यौ अपावन ठौर में कञ्चन तजत न कोय ॥ ६५ ॥

COUPLETS.

Without even[3] being spoken to, the upright man fulfils the hopes of others:

(Tell me), at whose bidding does the Sun give light in every house!

Do not irritate the low by saying any thing to them; it is not good to be even near them:

If one throw a stone in mud, it will rise up and bespatter one's body.

A thing is neither sweet (nor bitter)[2], but sweet (according to) the desire one has for it;

(One is seen) to leave the tamarind[3] fruit and sugar, and to eat opium[4],—praising (it the while.)

The thief and the oppressor will take away[5] (all belonging to that one) who neither eats nor sensibly[6] spends;

And he will afterwards repentingly rub his hands, as the honey-bee (does its legs[7].)

Accept useful knowledge even from the low:

No one leaves gold because it may have fallen into an unclean place.

NOTE 1.—That is, without even being asked to.

NOTE 2.—मीठी मीठी—a truly nonsensical reading for मीठो खाटो, which is met with in more texts than one. Correct grammar calls for मीठा खाटा, the noun वस्तु being masculine.

NOTE 3.—The tamarind tree is found plentifully in Oudh and Bengal Proper. Only some of its fruit is sweet. It begins to blossom about the month of *Bhádoń*, and bears fruit in *Chaitr* and *Baisákh*.

NOTE 4.—The seed of the poppy is usually sown in the month *Kártik*, and gathered early in the year. It is taken in almost every possible form by Natives, smoked, ate, drunk, etc. Some take half a tola weight of it daily, some more, some less.

NOTE 5.—Lit., with + force, which is very evidently a misprint for सकल, all.

NOTE 6.—Lit., with a pure mind.

NOTE 7.—The honey-bee naturally does not repent, but it can often be seen rubbing its legs, the one on the other, *as if* lamenting its not having made more of life.

Glossary.

कहे. The Perf. Part. used substantively.

पूरैं, *i. e.* पूरी करते हैं. The Pres. Imperf.: it agrees with पुरुष.

कौन. *inter. pron.* Who.

कहत, *i. e.* कहता है. The Pres. Imperf.: it agrees with कौन.

करत, *i. e.* करता है. The Pres. Imperf. Read:—(जो) घर घर प्रकाश करता है.

प्रकाश (*s.* प्र + काश् = much + to shine.) *m.* Light.

कहि. The Conj. Part.

नीच (*s.* न + ई + चि = not + good fortune + to obtain.) *adj.* Low, mean, base. It is here used substantively, and is governed by छेड़िये.

छेड़िये. *v. t.* To irritate. The Resp. Imper.

पाथर, *i. e.* पत्थर (*s.* प्र + स्तृ = much + to spread.) *m.* A stone. It is governed by डारे.

डारे, *i. e.* डाले. The Cont. Fut.: it agrees with कोई understood.

उछलि, *i. e.* उछलकर (*s.* उत् + चल् = up + to go.) *v. i.* To rise or spring up. The Conj. Part. Also उछरना.

बिगारै, *i. e.* बिगाड़ती है (*s.* विग्रह = opposition.) *v. t.* To spoil, destroy. The Pres. Imperf.: it agrees with कीच and governs अंग.

मीठी (*s.* मिष्ट = sweet.) *adj.* Sweet.

बस्तु (*s.* वस् = to abide.) *m.* Thing, substance. The Sub. verb is understood.

चाह (*s.* इष् = to desire.) *f.* Desire.

अमिली, *i. e.* इमली (*s.* अम्ल = sour.) *m.* The tamarind tree and its fruit; *Tamarindus Indica.*

मिसरी (*a.* مصري *miṣrí* = sugar-candy.) *f.* Sugar. Both these nouns are governed by छाड़िकै.

छांड़िके, *i. e.* छोड़कर. The Conj. Part.

अफ़ू (*s.* अ + फेन = not + foam.) *m.* Opium. It is governed by खात.

खात, *i. e.* खाता है (*s.* खाद् = to eat.) *v. t.* To eat. The Pres. Imperf.: its subject is understood.

सराह, *i. e.* सराहकर. *v. t.* To praise. The Conj. Part.

खाय, *i. e.* खाता. The Indef. Imperf.: its subject is understood.

खरचे, *i. e.* खरचता (*p.* خرچ *kharch* = expenditure.) *v. t.* To expend. The Indef. Imperf.

शुद्ध (*s.* शुध् = to be, or to make, pure.) *adj.* Pure, clear, free. Read: —शुद्ध मन से, etc.

चोर (*s.* चुर् = to steal.) *m.* A thief. It is the subject of ले जाय.

ले जाय, *i. e.* ले जाता. The Indef. Imperf.

मधु (*s.* मन् = to respect.) *m.* Honey. To be read with मक्षिका.

मक्षिका (*s.* मक्ष् = to be angry.) *f.* A fly. Also मक्खी and माखी. It forms the subject of मले.

मले, *i. e.* मलती है (*s.* मृद् = to rub.) *v. t.* To rub. It governs हाथ.

पछिताय, *i. e.* पछताकर (*s.* पश्चात + तप् = after + to burn.) *v. i.* To repent. The Conj. Part.

विद्या (*s.* विद् = to know.) *f.* Knowledge, science.

यद्यपि, *i. e.* यद्यपि (*s.* यदि + अपि = if + certainly.) *conj.* Although.

होय, or होइ. The Cont. Fut.

पढ़ी, *i. e.* पढ़ा हुआ. The Perf. Part. used adjectively.

अपावन (*s.* अ + पू = not + to purify.) *adj.* Unclean.

कञ्चन (*s.* कच् = to shine.) *m.* Gold. It is governed by तजत.

तजत, *i. e.* तजता है. The Pres. Imperf.: it agrees with कोय.

टोहा ।

जानि बूझ अजुगत करै ता सों कहा बसाय ।
जागत ही सोवत रहै ता कौं कहा जगाय ॥ ६६ ॥
सजन बचावै कपू तें रहै निरन्तर साथ ।
नयन सहाई ज्यों पलक देह सहाई हाथ ॥ ६७ ॥
अरि के कर में दीजिये अवसर कौ अधिकार ।
ज्यों ज्यों द्रव्य लुटायहै त्यों त्यों जस विस्तार ॥ ६८ ॥
बुद्धिवान गंभीर को संगत लागत नांहिं ।
जौं चंदन ढिग अहि रहत विष न होयतिहि मांहिं ॥ ६९ ॥
सज्जन को दुख हू दिये दुरजन पूरै आस ।
जैसे चंदन कौं घिसे सुन्दर देत सुबास ॥ ७० ॥

COUPLETS.

What can one do with him who knowingly[1] acts foolishly!

How can any one awake him who is asleep while yet awake!

The good man is ever with us to shield us from distress[2];

As the eyelid helps (and shields) the eye[3], or the hand helps the body.

On (special) occasions give authority (even) to your enemy:

The more he robs you of your wealth, the more your fame will spread[4].

The wise and profound are not affected by (either good or bad) society;

Just as there is no poison in the sandalwood, although the snake dwells beside it[5].

The hopes of the wicked are fulfilled even on their persecuting the good;

As sandalwood gives forth a beautiful sweet smell on being rubbed[6].

NOTE 1.—जान बूझकर are two Conjunctive Participles idiomatically and eloquently used to translate the English adverb, knowingly.

NOTE 2.—Or, if one always remain with a good man, he will shield one from distress.

NOTE 3.—Lit., as the eyelid is the helper of the eye, etc.

NOTE 4.—A poor recompense surely. The reference here is to money spent at marriages and other social ceremonies.

NOTE 5.—From the silly belief that there is no sandalwood tree without a snake dwelling near it.

NOTE 6.—The 'rubbing' metaphorically giving pain to the sandalwood.

GLOSSARY.

जानि बूझ, *i. e.* **जान बूझकर.** Two Conj. Parts. constituting an adverbial phrase.

अजुगत (*s.* **अ** + **युक्ति** = not + propriety.) *f.* Violence, impropriety. It is governed by **करै.**

करै, *i. e.* **करता है.** The Pres Imperf.: it agrees with **जो** understood.

कहा बसाय. Read:—**उस से क्या बस होता.**

जागत (*s.* **जाग** = to be awake.) *v. i.* To be awake. The Imperf. Part.

सोवत, *i. e.* **सोवता,** or **सोता** (*s.* **शयन** = sleep.) *v. i.* To sleep. **सोवतो रहै** is the Pres. Imperf. of the Continuative Compound **सोता रहना.**

जगाय, *i. e.* **जगाए.** The Cont. Fut. and First Causal of **जागना.**

बचावै, *i. e.* **बचाता है.** *v. t.* To protect, shield. The Pres. Imperf.: it agrees with **सज्जन.**

कष्ट (*s.* कष् = to injure.) *m.* Trouble, sorrow, distress.

रहै, *i. e.* रहता है. The Pres. Imperf.

पलक (*s.* पल् = to move.) *f.* The eyelid. The Sub. verb is understood.

देह (*s.* दिह् = to increase.) *f.* The body. The Gen. case governed by सहाई.

कर (*s.* कृ = to do.) *m.* The hand.

अधिकार (*s.* अधि + कृ = over + to do.) *m.* An authority. It is governed by दीजिये.

द्रव्य (*s.* द्रु = a tree.) *m.* Wealth, riches. It is the object of लुटाय है.

लुटाय है, *i. e.* लुटाएगा (*s.* लुटि = to rob.) *v. i.* To rob. The Abs. Fut.

विस्तार (*s.* वि + स्तृ = much + to cover.) *adj.* Spread. Read:—विस्तार किया जाएगा.

बुद्धिवान (*s.* बुध् = to know.) *adj.* Wise. It is here used substantively. The Dat. of Ref.

गंभीर (*s.* गम् = to go.) *adj.* Deep, profound. It is here used substantively. The Dat. of Ref.

संगत (*s.* सम् + गम् = with + to go.) *f.* Union, intercourse. Read:—संगत का प्रभाव लगता नहीं.

लागत, *i. e.* लगता है. The Pres. Imperf. See the preceding word.

चंदन (*s.* चदि = to shine.) *m.* Sandalwood. The Gen. case governed by ढिग.

ढिग (*s.* दिश् = to show.) *f.* Side, quarter. It is here used prepositionally.

अहि (*s.* अ + हन् = all around + to destroy.) *m.* A serpent, snake. It is the subject of रहत.

रहत, *i. e.* रहता है. The Pres. Imperf.

होय, *i. e.* होता है. The Pres. Imperf.: it agrees with विष.

दिये. The Perf. Part. used substantively.

पूरे, *i. e.* पूरी करता है. The Pres. Imperf. : it agrees with सज्जन.

घिसे (*s.* घृष् = to rub.) *v. t.* To rub. The Cont. Fut.: it agrees with कोई understood.

सुन्दर (*s.* सु + दृ = well + to respect.) *adj.* Pleasant, beautiful.

देत, *i. e.* देता है. The Pres. Imperf.: it agrees with चंदन and governs सुबास.

दोहा ।

सज्जन चित कबहु न धरत दुर्जन जन के बोल ।
पाहन मारे आम कों तउ फल देत अमोल ॥ ७१ ॥
बिरले नर पण्डित गुणी बिरले बूझनहार ।
दुखखण्डन बिरले पुरुष ते उत्तम संसार ॥ ७२ ॥
जे करतार बड़े किये मग पग धरत बिचार ।
दुर्जन हूं सों मिल चलैं बोलैं रोष निवार ॥ ७३ ॥
जाहि बड़ाई चाहिये तजै न उत्तम साथ ।
जौं पलाश संग पान के पहुंचै राजा हाथ ॥ ७४ ॥
बचन पारखी होहु तू पहिले आप न भाख ।
अनपूछे नहिं भाखियै यही सीख जिय राख ॥ ७५ ॥

COUPLETS.

The virtuous man gives no heed to the words of the wicked:

If one throw a stone towards a mango tree, it will give one sweet fruit[1].

There are few virtuous, few wise, and few who understand;

(Yes), and scarce, (indeed), are those good people[2] that (seek to dispel sorrow in this (sorrowful) world.

Those whom their Creator has made great, carefully place their feet on the road (of Existence)[3];

They walk in friendliness with the wicked even, and speak so as to allay their anger.

Whoever desires greatness, let him not forsake the society of the good,

(And he will succeed); as does the *palásha*[4] leaf, along with the betel[5], (succeed) in reaching the king's hand.

Be thou, (worthy reader), a tester of words; do not thou speak first;

(Farther), never speak without being asked to: in your mind ever cherish this advice.

NOTE 1.—Lit., then even, it gives priceless fruit. Some of the best mangoes are got from, Patná, Muzaffarpur, Máldá, Oudh, and Bombay.

NOTE 2.—Lit., the same (are) the best (in) the world.

NOTE 3.—Lit, having reflected, they place their feet on the road.

NOTE 4.—The *palásha* leaf, which is very smooth, is used to wrap up betel in, and in this way reaches the hands of princes and beggars alike. The tree itself is found plentifully in Magadh and Gyá, the former being sometime called *Palásha Khand*, or the District of the *Butea Frondosa*.

NOTE 5.—Betel is usually mixed with a little *Areca, Catechu*, lime, *Myristica Caryophyllata*, cardamums, tobacco, etc., before being chewed.

पान उठाना, to consent, to take up the gauntlet.

Glossary.

धरत, *i. e.* धरता है, or धरते हैं. The Pres. Imperf.: it agrees with सज्जन. जन is here used to pluralize दुर्जन.

बोल (*s.* वद् = to speak.) *m.* Word, speech. It is governed by धरत.

पाहन (*s.* पाषाण = a stone.) *m.* A stone. The Abl. case.

मारै, *i. e.* मारे. The Cont. Fut. Its subject कोई is understood; it governs काम.

देत, *i. e.* देता है. The Pres. Imperf.: it agrees with वह (*i. e.* काम) understood.

अमोल (*s.* अ + मूल्य = not + price.) *adj.* Priceless, valuable.

बिरले (*s.* विरल = fine, thin.) *adj.* Scarce, few, rare.

बूझनहार, *i. e.* बूझनेवाले. Noun of Agency. Supply the Sub. verb.

दुखखण्डन, *i. e.* दुख खण्डन करनेवाले (*s.* खद् = to break.) Destroyers-of-grief, sorrow-destroying.

संसार (*s.* सम् + सृ = with + to go.) *m.* The world. The Loc. case.

किये, *i. e.* किये हैं. The Pres. Perf.

मग (*s.* मार्ग = a road.) *m.* A road, the Loc. case.

पग (*s.* पद् = to go.) *m.* A foot. It is governed by धरत.

धरत, *i. e.* धरते हैं. The Pres Imperf.: सो is understood.

बिचार. The Conj. Part.

चलैं, *i. e.* चलते हैं. The Pres Imperf.

बोलैं, *i. e.* बोलते हैं. See the last word.

निवार (*s.* नि + वृ = not to screen.) *v. t.* To remove. The Conj. Part. One can also read:—रोष निवारने को बोलते हैं.

जाहि बड़ाई चाहिये, *i. e.* जिस को; &c.

तजै, *i. e.* तजे. The Cont. in a Precative sense. Its subject is understood.

न उत्तम etc. Read:—उत्तम जनों के साथ को न तजे.

पलाश (*s.* पल् + अश् = to go + to spread.) *m.* A tree of that name, *Butea Frondosa.* It is the subject of पहुँचे.

पान (*s.* पर्ण = the betel leaf.) *m.* Betel, *Piper Betel.*

पहुंचे,, *i. e.* पहुंचता है. The Pres Imperf.

राजा (*s.* राज् = to shine.) *m.* A prince. Read:—राजा के हाथ को.

पारखी (*s.* परीक्षक = a prover.) *m.* An experimenter, essayer.

होहु, *i. e.* हो. The Imper.

पहिले (*s.* प्रथम = first.) *adj.* First. It is here used adverbially.

भाख (*s.* भाष् = to speak.) *v. t.* To speak. The Imper. आप here means, self.

अनपूछे, or बिना पूछे (*s.* अ + प्रच्छ् = not + to question.) *v. t.* To ask. The Perf. Part.

सीख (*s.* शिक्ष् = to learn.) *m.* Lesson, advice. It is governed by राख. Also सिखावन.

जिय (*s.* जीव = life.) *m.* Life; soul; mind. The Loc. case.

राख, *i. e.* रख (*s.* रक्ष् = to guard.) *v. t.* To place. The Imper.

दोहा ।

मुख श्रवण दृग नासिका सब हो के इक ठौर ।
कहवौ सुनवौ देखवौ चतुरन कौ कछु और ॥ ७६ ॥
इक कामिन अरु कवि बचन दोऊ रस कौ ठौर ।
बेधक कौ मन बेधई वे कामिन कवि और ॥ ७७ ॥
जो तू चाहै अधिक रस सीख ईख की लेय ।
जो तो सों अनरस करै ताहि अधिक रस देय ॥ ७८ ॥
नर की अरु नल नीर की गति एकै करि जोय ।
ज्यों ज्यों नीचौ ह्वै चलै त्यौं त्यौं ऊंचौ होय ॥ ७९ ॥

COUPLETS.

The mouth, the ears, and the nose of all[1], (are situated) in the same place (on the Face);

But the speaking, hearing, and seeing of the wise[2], are different (from those of the foolish.)

The words of both a poet and a beautiful woman (are alike) a source of delight;

But in moving the feelings they are two[3],—those of the fair one being different from those of the poet.

If thou, (worthy reader), desire greater happiness, take a lesson from the sugar-cane;

Whoever treats thee unkindly, treat thou him with the greater kindness.

Look upon the state of man and that of the water in a water-pipe as being alike;

The lower down they go, the higher they afterwards ascend[4].

NOTE 1.—सब ही के मुख श्रवण, etc.

NOTE 2.—Lit., of the clever.

NOTE 3.—For the pronoun वे some copies have the numeral दो.

NOTE 4.—The rise of man being, alas! much less certain than that of the water.

GLOSSARY.

श्रवण (*s.* श्रु = to hear.) *m.* The ear. Supply the Sub. verb.

नासिका (*s.* नस् = to sound.) *f.* The nose. Also **नासा.**

कहवो, *i. e.* **कहना.** The Inf. used substantively.

सुनवो, *i. e.* **सुनना.** The Inf. used substantively.

देखवो, *i. e.* **देखना.** The Inf. used substantively.

चतुरन, *i. e.* चतुरों (*s.* चत् = to ask.) *adj.* Clever. It is here used substantively.

कामिन, *i. e.* कामिनी (*s.* कम् = to desire.) *f.* A beautiful woman The Gen. case governed by बचन.

कवि (*s.* कु = to sound.) *m.* A poet. The Gen. case governed by बचन.

बेधक (*s.* विध् = to pierce.) Piercing, a perforator; hence, one whose mind is pierced, a listener.

बेधई, *i. e.* बेधते हैं (*s.* विध् = to pierce.) *v. t.* To pierce. The pres. Imperf.

चाहै, *i. e.* चाहे. The Cont. Fut.

अधिक (*s.* अधि = over.) *adj.* More.

लेय, *i. e.* ले. The Imper.

अनरस (*s.* अन् + रस = not + flavour, etc.) *m.* Coolness, discourtesy. It is governed by करै.

करै, *i. e.* करे. The Cont. Fut.

देय, *i. e.* दे. The Imper.

नल (*s.* नह् = to bind.) *m.* A pipe, water-pipe, tube. The Gen. case governed by मीर.

करि, *i. e.* करके. The Conj. Part.

जोय, *v. t.* To see, look at. The Imper., from the Braj जोवनौं. It governs गति.

ह्वै, *i. e.* होा, or होाकर. The Conj. Part.

चले, *i. e.* चलता है. The Pres. Imperf.: it refers to नर and मीर in the preceding line.

ऊंचो, *i. e.* ऊंचा (*s.* उच्च = high.) *adj.* High. It is here used adverbially.

होय, *i. e.* होता है. The Pres. Imperf. See चले above.

QUESTIONS.

1. Give the various meanings of the following words, and illustrate each by an example:—

   a. भाव. *c.* सम.

   b. कर. *d.* रह.

2. आस and आसा added to words denote what?

3. Translate into Hindí:—

   a. A Society for the Abolition of Infant-marriage.

   b. A Young men's Debating Society.

   c. The people die of hunger.

4. Give the post-positions denoting the Locative case in the Braj and Old Baiswárí dialects.

5. Translate the following words into English, and say, in what particular dialects they might occur:—

   a. करै. *c.* हौं.

   b. रह्यो. *d.* छोड़है.

6. What are the various uses of the Nominative case in Hindí? Illustrate your reply by examples.

7. Are there (1) any Defective, or (2) Irregular verbs in High Hindí?

8. Put the following *dohá* into plain High Hindí prose:—

   प्रकृति मिले मन मिलत है अनमिल तें न मिलाय।
   दूध दही तें जमत है कांजी से फट जाय॥

9. What are the different methods usually adopted to obtain emphasis for a particular word, or for several words, in the Hindí sentence? Give examples.

10. What is meant by 'poetical license' when speaking of Hindí prosody?

11. Give the English Equivalents of the following words:—

a. मात्र. *d.* यति.

b. पाद. *e.* तुक.

c. चरण.

12. What are the various uses in Hindí of:—

a. The Infinitive;

b. The Perfect Participle;

c. The Imperfect Participle, and of,

d. The Conjunctive Participle? Give examples in each case.

13. Give, as near as possible, the meanings in English of the following prefixes:—

अ, अध, अधि, अन, अन्तर, अप, अपि, अभि, and अव.

14. What is the Hindoo's belief about a virtuous son?

15. What are the names of the seven oceans of ancient Hindoo geographers?

16. Parse the following half couplet, using Hindí terms throughout:—

जाहि मिले सुख होतु है तिहि बिछुरे दुख होय।

17. Conjugate the Present Imperfect tense of the Substantive verb in the Braj dialect.

18. Give an example of a double post-position following (1) a noun, and (2) a pronoun.

19. Does सब कोई require the verb which follows it to be in the singular or plural number?

20. When does the Hindí verb fail to agree with its subject?

२ अध्याय ।

अथ पखानो ।

कैसे निबहैं निबल जन करि सबलन सों गैर ।
जैसे बस सागर विषे करत मगर सों बैर ॥ १ ॥
अपनी पुहंच विचारकै करतब करिये दौड़ ।
तेते पांव पसारिये जेती लांबी सौड़ ॥ २ ॥
पिशुन छल्यो नर सुजन सों करत विश्वास न चूकि ।
जैसे दाह्यो दूध को पिवत छांछ को फूंकि ॥ ३ ॥
फेर न ह्वै कपट सों जो कीजै व्यौपार ।
जैसे हांडी काठ की चढ़ै न दूजी बार ॥ ४ ॥
करिये सुख कौं होत दुख यह कहौ कौन स्यान ।
वा सोने को जारिये जा सों टूटै कान ॥ ५ ॥

CHAPTER II.

INDISPUTABLE TRUTHS[1].

How can the weak succeed after quarrelling with the powerful!

It is as if one, dwelling in the sea[2], were to make strife with an alligator,

Make haste to perform what you have to do, after having first reflected on your strength[3];

Stretch out your feet according to the length of your nether garment[4].

He who has been deceived by the wicked, trusts not the good man even by mistake;

As the one burnt by (hot) milk blows on buttermilk before drinking it[5].

He who has once traded deceitfully, will not succeed a second time (in the same place);

As a wooden caldron cannot be put on (the fire) a second time.

Enjoy yourself, (but) sorrow results,—say what kind of wisdom, is this!

One ought to burn the gold that splits one's ear.

NOTE 1.—The *Pakháno* is a couplet which gets its name from a Sanskrit word meaning, a stone: the truth set forth in it being as indisputable as a stone is hard.

NOTE 2.—King Ságara, from whose name we have got the word सागर, the ocean, had no less than 60,000 sons! To lave the bones of these, Bhagíratha, great-great-grandson of Ságara, is said to have brought the Ganges to the ocean at the place called Gangá Ságara.

NOTE 3.—Lit., your own reach.

NOTE 4.—Or, as we say, cut your coat according to your cloth. सोड़ is the sheet which Natives throw over them before going to sleep.

NOTE 5.—There is a proverb: दूध की जली बिल्ली छाछ फूंक फूंक पीती है.

GLOSSARY.

पखानो (*s.* पाषाण = a stone.) *m.* A kind of *dohá* so called.

निबहैं, *i. e.* निभें. The Cont. Fut.: it agrees with जन.

निबल (*s.* निर + बल = without + strength.) *adj.* Weak, helpless.

करि, *i. e.* करके. The Conj. Part.: it governs गैर.

गैर (*a.* غير *ghair* = strange.) *m.* Read:—Co ılness, strangeness.

सागर (*s.* सागर = name of a certain king.) *m.* The sea, ocean.

विषे, *i. e.* बीच (*s.* विष् = to pervade.) *prep.* In.

करत, *i. e.* करता है. The Pres. Imperf.: its subject is understood.

मगर (*s.* मकर = a marine monster.) *m.* An alligator, crocodile.

पहुंच *f.* Reach. It is governed by विचारके.

करतब (*s.* कृ = to do.) *m.* Business, work, what ought to be done. It is governed by करिये.

दौड़ (*s.* धाव् = to move quickly.) *v. i.* To run. The Conj. Part.

तेते, *i. e.* तितना. So much, that much.

पांव (*s.* पद = a foot.) *m.* A foot. It is governed by पसारिये.

पसारिये (*s.* प्र + सृ = much + to go.) *v. t.* To stretch. The Imper.

जेती, *i. e.* जितनी. As much.

लांबी, *i. e.* लम्बी (*s.* लम्ब = spacious.) *adj.* Long.

सौड़ *f.* A sheet.

पिशुन (*s.* पिशुन = wicked.) *adj.* Low, vile. It is here used substantively. Read:—पिशुन का छला हुआ नर, &c.

छल्यो, *i. e.* छला हुआ. *v. t.* To deceive. The Perf. Part. used adjectively.

करत, *i. e.* करता है. The Pres. Imperf.: it agrees with नर and governs विश्वास.

विश्वास (*s.* वि + श्वस् = certainty, etc. + to breathe.) *m.* Confidence, trust.

चूको, *i. e.* चूककर. *v. i.* To err, to make a mistake. The Conj. Part.

दाझो, *i. e* दाझा हुआ (*s.* दह् = to burn.) *v. t.* To burn. The Perf. Part. used adjectively.

पिवत, *i. e.* पीता है. The Pres. Imperf.: its subject is understood.

छांछ. *f.* Buttermilk. Also छाछ and छाछी. It is governed by पिवत.

फूंकि (*s.* फुत्कार = blowing into.) *v. t.* To blow. The Conj. Part.

हुवै, *i. e.* होगा. The Abs. Fut. The sentence is elliptical.

कीजै. The Gerundive tense: it governs व्योपार.

व्योपार (*s.* वि + भा + पृ = much + from all around + to be busy.) *m.* Trade, business.

हांडी (*s.* हण्डी = an earthen pot.) *f.* A pot. It is the subject of चढ़ै.

काठ (*s.* काष्ट = wood.) *m.* Wood.

चढ़ै, *i. e.* चढ़ती है. To rise, go up. The Pres. Imperf.

दूजी, *i. e.* दूसरी (*s.* द्वितीय = second.) *adj.* Second.

होत, *i. e.* होता है. The Pres. Imperf.: it agrees with दुख.

कहो, *i. e.* कहो. The Imper.

ग्यान, *i. e.* ग्यानपन (*s.* ग्यान् = to think.) *m.* Wisdom, cleverness.

सोने (*s.* स्वर्ण = gold.) *m.* Gold.

टूटे, *i. e.* टूटे. The Cont. Fut.: it agrees with कान.

दोहा।

भले बुरे जहँ एक से तहां न बसियै जाय।
ज्यौं अन्याय पुर में बिकै खर गुर एकै भाय॥ ६॥
भाव भाव की सिद्धि है भाव भाव में भेव।
जो माने तो देव है नहीं भीत को लेव॥ ७॥
अति अनीत लहियै न धन जो प्यारो मन होय।
पाये सोने की छुरी पेट न मारै कोय॥ ८॥
मूरख कौं पोथी दई बांचन को गुण गाथ।
जैसे निरमल आरसी दई अंध के हाथ॥ ९॥
अति हठ मत कर हठ बढ़ै बात न करिहै कोय।
जौं जौं भीजै कामली तौं तौं भारी होय॥ १०॥

COUPLETS.

Dwell not there[1] where the good and bad (are considered) alike;

As, for instance, in the unjust city, where sugar and molasses[2] sell at the same rate.

(As) there is a difference between the dispositions (of men, so is there) between the success[3] (with which men) of different dispositions (meet):

For him who thinks it so, it is a god; otherwise, only a line on a wall[4].

If (peace of) mind be dear to thee, do not grasp wealth with gross injustice[5]:

On receiving a knife of gold, no one strikes it into his stomach.

The giving[6] of a book of sacred songs to a fool to read,

Is as the placing of a bright thumb-mirror in the hand of a blind (man.)

Do not practise excessive obstinacy; if thy obstinacy increase, no one will speak (to thee):

A blanket becomes heavier in (exact) proportion to its becoming wetter.

NOTE 1.—Lit., there having gone, do not stay.

NOTE 2.—खांड and गुड़ are one and the same thing, the only difference being that, the first is refined while the second is not. खर also means, an ass; and खड़ straw.

NOTE 3.—There are said to be eight Siddhis, or what may be termed, Bestowers of Supernatural Powers: Animá, or the power to become infinitely small; Mahimá, or the power to become very large; Laghimá, or the power to become light; Prápti, or the power to bring anything from any distance; Prákámya, or the power to fulfil one's every wish; Íshitwa, or superhuman power; Bashitwa, or the power to subdue all; and Kámávasáyita,

or the power to conquer all desire. In the present instance the word means, success, accomplishment.

NOTE 4.—On the walls near the doors of native houses, especially in far-removed, inland villages, one can nearly always see the impression of a human hand in red or ochre. It is put there to avert evil, to propitiate good fortune, and chiefly, to remind the humble occupant of his or her Creator. These impressions are usually made at the Diwáli Festival, marriage ceremonies, etc. There is a proverbial saying: माने तो देव नहीं तो पत्थर.

NOTE 5.—Or, although it may be dear to thy mind. Too much of a good thing.

NOTE 6.—Lit., given.

GLOSSARY.

भले बुरे are here used substantively, the verb being understood.

न बसिये जाय, *i. e.* जाकर न बसिये.

अन्याय (*s.* अ + नि + इन् = not + certain + to go.) *adj.* Unjust.

पुर (*s.* पृ = to fill.) *m.* A city.

बिके, *i. e.* बिकता है. The Pres. Imperf.

खर, *i. e.* खाण्ड (*s.* खद् = to break.) *m.* Sugar.

गुर, *i. e.* गुड़ (*s.* गुड़ = treacle, etc.) *m.* Molasses.

भाव, *i. e.* भाव (*s.* भू = to be.) *m.* Price, rate.

सिद्धि (*s.* सिध् = to accomplish.) *f.* Success.

भेव, *i. e.* भेद (*s.* भिद् = to break.) *m.* Difference. The Sub. verb is understood.

माने. The Cont. Fut.

भीत (*s.* भिद् = to divide.) *f.* A wall.

लेव (*s.* लेप = plaster.) *m.* Plaster, (falling from a wall.)

अनीत, *i. e.* अनीति (*s.* अ + नी = not + to guide.) *f.* Injustice. The Abl. case.

लहिये, *i. e.* लहिये. The Inf.

प्यारो, *i. e.* प्यारा (*s.* प्रिय = beloved.) *adj.* Dear, desired.

होय, or होए. The Cont. Fut.

पाये. The Perf. Part. used substantively.

छुरी (*s.* छुर् = to cut.) *f.* A knife.

पेट (*s.* पिट् = to collect.) *m.* The stomach, belly. The Loc. case.

मारे, *i. e.* मारता है. The Pres. Imperf.: it agrees with कोय.

पोथी (*s.* पुस्त् = to bind.) *f.* A book.

दई, *i. e.* दी. The Indef. Perf. It agrees with पोथी, and its subject or agent (किसी ने etc.) is understood.

बांचन, *i. e.* बांचने (*s.* वच् = to speak.) *v. t.* To read. The Inf. of Purpose.

गुण, etc. Read:—गुणों की गाथाओं की पोथी, etc.

आरसी, *f.* A mirror, thumb-mirror.

अंध, *i. e.* अन्धे (*s.* अन्ध = blind.) *adj.* Blind. It is here used substantively.

हठ (*s.* हठ् = to be obstinate.) *m.* Obstinacy. It is governed by कर.

बढ़े, *i. e.* बढ़े. The Cont. Fut.

करिहै, *i. e.* करेगा. The Abs. Fut.: it agrees with कोय.

भीजै, *i. e.* भीगती है. *v. i.* To become wet. The Pres. Imperf.: it agrees with कामली.

कामली (*s.* काम्बल = a blanket.) *f.* A small blanket. Also कामरि, and कामरी.

भारी (*s.* भृ = to fill.) *adj.* Heavy.

होय, *i. e.* होती है. The Pres. Imperf.: it agrees with वह (*i. e.* कामली) understood.

दोहा ।

लालच हू ऐसौ भलौ जा सों पूजै आस ।
चाटे हू कहुं ओस के बुझत काहु की प्यास ॥ ११ ॥
जैसौ गुण दीनौ दई तैसौ रूप निबन्ध ।
ये दोऊ कहँ पाइये सोनौ और सुगन्ध ॥ १२ ॥
प्रेम निबाहन कठिन है समझ कीजियो कोय ।
भांग भखन है सुगम पै लहर कठिन ही होय ॥ १३ ॥
एक वस्तु गुण[1] होत है भिन्न प्रकृति के भाय ।
भटा एक कौं पित करै करत एक कौं बाय ॥ १४ ॥
बिन स्वारथ कैसे सहै कोऊ करुवे बैन ।
लात खाय पुचकारिये जु होय दुधारू धैन ॥ १५ ॥

COUPLETS.

Only that much avarice is good, which ensures one's hopes being fulfilled[1] :

Is any one's thirst ever quenched by licking the dew (off the grass!)

As God has bestowed virtues on us, so has He withheld beauty[2] :

Where can one find these two (together): Gold and Fragrance?

It is hard, (indeed), to make friends[3] : let any one try, and he will find out (the truth of this) :

To swallow hemp[4] is easy enough, but the after effects of it are difficult (to get rid of[5].)

The properties of any one substance are different, (and affect us differently, according to) our natures ;

The egg-plant gives bile to one and flatulency to another.

Without a selfish motive, will any one (dream of) enduring the bitter words (of another!)

If it be a milch-cow, one ought to stroke her even on being kicked.

NOTE 1.—The meaning is, one ought not to be too greedy.

NOTE 2.—Or, beauty and ability are seldom found in the same person.

NOTE 3.—Lit., to make love is difficult. What is meant, however, is that it is easy enough to make friends, but difficult to retain them.

NOTE 4.—Bháng is taken by all classes of Hindoos, rich and poor alike. It is usually prepared as a paste, mixed with cardamums, etc., or pounded up with sugar and milk and made into a sherbet called *beki*. The quantity taken daily appears to vary from half a *tolá* to a full *tolá*.

NOTE 5.—Native India is not rich in 'pick-me-ups.' A quarter of a *seer* of *ghí* is not infrequently taken to bring on vomiting. Another and more dangerous method of getting rid of the after effects of intoxicants is, to sit in a cold water bath.

GLOSSARY.

लालच (*s.* लल् = to desire.) *m.* Greed. The Sub. verb is understood.

पूजै, *i. e.* पूरी होा. The Cont. Fut.: it agrees with **आस**.

चाटे. *v. t.* To taste, lick. The Imperf. Part. used substantively.

ओस. *m.* Dew.

बुझत, *i. e.* बुझतो है. The Pres. Imperf.: it agrees with **प्यास**.

प्यास (*s.* पिपासा = thirst.) *f.* Thirst. Also **पियास**.

दीनो, *i. e.* दिया है. The Pres. Perf.: it agrees with **गुण**.

दई (*s.* दा = to give.) *m.* God. The Ag. case.

रूप (*s.* रूप् = to shape.) *m.* Form, shape, beauty. It is governed by निबन्ध.

निबन्ध (*s.* नि + बन्ध् = certain + to bind.) *m.* Binding. Read:—निबन्ध किया है. The Pres. Perf.

पाइये. The Gerundive tense with the meaning of a Cont. Fut.

सुगन्ध (*s.* सु + गन्ध = good + smell.) *f.* Sweet smell.

निबाहन, *i. e.* निबाहना (*s.* निर + वह् = certain + to bear.) *v. t.* To accomplish; to guard. The Inf.

कठिन (*s.* कठ् = to [illegible] in distress.) *adj.* Difficult.

समझ. The Conj. Part.

कीजियो, or कीजिये. The Imper.

भांग (*s.* भंज् = to break.) *f.* Hemp.

भखन, *i. e.* भक्षण, or भक्षण करना (*s.* भक्ष् = to eat.) *m.* Eating; to eat.

सुगम (*s.* सु + गम् = well + to go.) *adj.* Practicable, easily accomplished.

लहर (*s.* लहरि = a wave.) *f.* Intoxication; wave. It is the subject of होय.

होय, *i. e.* होती है. The Pres. Imperf.

भिन्न (*s.* भिद् = to divide.) *adj.* Separate, different. Read:—एक वस्तु का गुण प्रकृति प्रकृति के भाव के अनुसार भिन्न भिन्न होता है.

भटा, *i. e.* भांटा. *m.* The egg-plant, *Solanum Melangena.* Also भगटा and बैंगन.

पित. *m.* Bile. It is governed by करै.

करै, *i. e.* करता है. The Pres. Imperf.: it agrees with भटा.

करत, *i. e.* करता है. The Pres. Imperf.: it governs बाय.

बाय, *i. e.* बाओ (*s.* वा = to go.) *f.* Wind; flatulency.

स्वारथ (*s.* स्व + अर्थ = own + object.) *m.* Self-interest. The Gen. case.

सहै, *i. e.* सहे (*s.* सह् = to endure.) *v. t.* To suffer, endure. The Cont. Fut.: it agrees with कोऊ and governs बैन.

कड़वे (*s.* कटु = pungent.) *adj.* Bitter, hard. Also कड़ुवा and कड़वा.

लात. *f.* A kick. It is governed by खाय.

खाय, *i. e.* खाकर. The Conj. Part.

पुचकारिये. *v. t.* To pat, stroke. The Imper. It governs धेन.

होय, or होए, The Cont. Fut. The pronoun वह is understood.

दुधारू, *i. e.* दुधार (*s.* दुग्ध = milk.) *adj.* Milch. Also दुधेल.

धेन, *i. e.* धेनु (*s.* धे = to drink.) *f.* A cow.

दोहा ।

करै बुराई सुख चहै कैसें पावै कोय ।
रोपै पेड़ बबूल को आम कहां ते होय ॥ १६ ॥
होय बुराई तें बुरो यह कीनैं निरधार ।
खाड खनेगो और कौं ता कौं कूप तयार ॥ १७ ॥
एक भेख के आसरे जाति वरण छिप जात ।
जौं हाथी के पांव में सब कौ पांव समात ॥ १८ ॥
कन कन जोरे मन जुरै खातें निबरै सोय ।
बूंद बूंद सों घट भरै टपकत बीतै तोय ॥ १९ ॥
श्रमही सों सब मिलत है बिन श्रम मिलै न काहि ।
सीधी अंगुरी घी जम्यौ कबहू निकरै नाहि ॥ २७ ॥

COUPLETS.

How can one (expect) to derive happiness from performing a wicked act!

If one plant an acacia tree, from whence will mangoes come[1]!

That from wickedness sorrow results, has been proved beyond dispute[2]:

He who digs a pit for another, has a well ready for himself.

All castes and creeds are overshadowed by the one (great) hope,

As the feet of all can be contained[3] in that of the elephant.

By collecting grain by grain a *man* is made up[4], but by eating it, that same (*man*) is wasted;

Drop by drop the jar is filled, while through (constant) dripping (all) the water passes out (of it.)

With toil everything is obtainable; without toil, no one gets anything:

Straight fingers will never take out congealed *ghí* (from a leather jar[5].)

NOTE 1.—The proverb runs: आम बो आम खाओ इम्ली बो इम्ली खाओ.

The *babúl* tree is found near Benares, Allahabad, Lucknow, etc. It produces a kind of gum, and its bark is used by native tanners.

NOTE 2.—Lit., (people) have fixed this with certainty.

NOTE 3.—Lit., are concealed. It is, of course, not meant that the elephant's foot can cover all the feet in the world taken collectively. The first line may be read in a temporal sense also.

NOTE 4.—Every little makes a mickle.

NOTE 5.—*Ghí* is usually stored in leather jars called कुप्पा.

GLOSSARY.

करे,, *i. e.* करे. The Cont. Fut.: it agrees with कोय and governs बुराई.

बुराई. *f.* Badness, wickedness.

चहे, *i. e.* चाहे. The Cont. Fut.: it agrees with कोय and governs सुख.

पावे, *i. e.* पावे. The Cont. Fut.: it agrees with कोय.

रोपै, *i. e.* रोपे (*s.* रोपण = planting.) *v. t.* To plant. The Cont. Fut.: its subject is understood.

पेड़. *m.* A tree. It is the object of रोपै.

बबूल (*s.* बर्बुर.) *m.* The acacia tree.

होय, or होए. The Cont. Fut.: it agrees with आम.

होय, *i. e.* होती है. The Pres. Imperf.: it agrees with बुरी. Read:—बुराई से बुराई होती है.

कीनैं, *i. e.* किया है. The Pres. Perf.: it governs गुड़.

खाड, *i. e.* खाट (*s.* खन् = to dig.) *m.* A pit. It is governed by खनेगा. Also खात.

खनेगा, *i. e.* खोदेगा. The Abs. Fut.: जो is understood.

कूप (*s.* कु = to sound.) *m.* A well. Supply the Sub. verb.

तयार (*p.* تیار *taiyár* = ready.) *adj.* Prepared, ready.

भेख, or भेष (*s.* वेष = dress.) *m.* Guise, dress, clothing.

आसरे (*s.* आशा = hope.) *m.* Hope, reliance. The Loc. case.

जाति (*s.* जन् = to be born.) *f.* Caste. Joint subject of छिप जात.

वरण (*s.* वर्ण = to color.) *m.* Class, order. Joint subject of छिप जात.

छिप जात, *i. e.* छिप जाते हैं. *v. i.* To be concealed. The Pres. Imperf.

हाथी (*s.* हस्ती = an elephant.) *m.* An elephant.

समात, *i. e.* समाये जाते हैं (*s.* सम् + मा = well, etc. + to measure.) *v. i.* To be contained. The Pres. Imperf.: it agrees with पांव.

कन (*s.* कण = an atom.) *m.* A minute particle.

जोरे (*s.* जुड् = to unite.) *v. t.* To join together, collect. The Perf. Part. used substantively.

मन. *m.* A weight equal to forty *seers*, or eighty-two pounds, four ounces, nine drams. It is the subject of जुरै.

जुरै, *i. e.* जुड़ता है (*s.* जुड = to unite.) *v. i.* To unite, be joined. The Pres. Imperf.

खातें, *i. e.* खाते, or खाते खाते. The Imperf. Part.

निबरै, *i. e.* निबड़ता है (*s.* निवर्त्तन = desisting from.) *v i.* To be finished. The Pres. Imperf.: it agrees with सोय.

भरै, *i. e.* भरता है. The Pres. Imperf.: it agrees with घट.

टपकत, *i. e.* टपकते टपकते. *v. i.* To leak. The Imperf. Part.

बीते, *i. e.* बीतता है. The Pres. Imperf.: it agrees with सोय.

मिलत, *i. e.* मिलता है. The Pres. Imperf.: it agrees with सब (कुछ.)

मिले, *i. e.* मिलता है. Read:—किसी को कुछ नहीं मिलता है.

सोधी (*s.* साध् = to accomplish) *adj.* Straight.

घी (*s.* घृत = clarified butter.) *m.* It is the subject of निकरै.

जम्यो, *i. e.* जमा हुआ. *v. i.* To be thick or coagulated. The Perf. Part. used adjectively.

निकरै, *i. e.* निकरता है (*s.* नि + कस् = certain + to go.) *v. i.* To issue, come forth. The Pres. Imperf.

दोहा ।

होत न कारज मो बिना यहै कहै सो अयान ।
जहां न कुर्कट शब्द तहँ होत न कहा बिहान ॥ २१ ॥
यही बात सब ही कहैं राजा करै सो न्याव ।
ज्यों चौपर के खेल में पाँसौ परै सो दाव ॥ २२ ॥
पर कौ अवगुण देखिये अपनौ दृष्टि न होय ।
करे उजेरौ दीप पै तरे अन्धेरौ जोय ॥ २३ ॥
अपनी अपनी ठौर पर सब कौ लागै दाव ।
जल में गाड़ी नाव पर थल गाड़ी पर नाव ॥ २४ ॥

सुख दिखाय दुख दीजियै खल सों लरियै काहि ।
जौ गुर दीने ही मरत क्यों बिष दीजै ताहि ॥ २९ ॥

COUPLETS.

He is, (indeed), ignorant, who says, 'nothing can be done without me':

Say[1], is there no dawn there, where there is no crowing of chanticleer!

All (agree in) saying, 'whatever the king does is just[2]':

As the dice fall in the game of backgammon, so are the stakes (won or lost.)

We see the faults of others; for our own, (alas!) we have no eyesight:

The lamp gives light, (admittedly), but darkness is seen underneath it[3].

All in their turn have an opportunity:

In the water, the cart (is put) into the boat; on dry land, the boat is placed on the cart.

Show him kindness, but cause him sorrow; why wrangle (openly) with the low?

If (your enemy) die on receiving molasses, why give him poison[4]?

NOTE 1.—For कहा, what, some copies read, कहो, say.

NOTE 2.—The king can do no wrong. The meaning here is that, whether he does or not, there is no help for it. There is a useful and every-day idiom पांसा पड़ना, to be lucky.

NOTE 3.—Nearer the church, etc.

NOTE 4.—That is, do not use extreme remedies when mild ones will do equally well.

GLOSSARY.

होत, *i. e.* होता है. The Pres. Imperf.: it agrees with कारज.

मो बिना, *i. e.* मेरे बिना.

कहै, *i. e.* कहे. The Cont. Fut.: कोइ (कोई) is understood.

अयान (*s.* अ + ज्ञा = not + to know.) *adj.* Ignorant. The Sub. is understood.

कुर्कट (*s.* कु = to sound.) *m.* A cock. The Gen. case governed by शब्द.

शब्द (*s.* शब्द् = to sound.) *m.* Sound. It here means the crowing of a cock.

होत, *i. e.* होता है. The Pres. Imperf.: it agrees with बिहान.

बिहान. *m.* Morning.

कहैं, *i. e.* कहते हैं. The Pres. Imperf.: it agrees with सब.

करै, *i. e.* करता है. The Pres. Imperf.: it agrees with राजा.

न्याव, *i. e.* न्याय. The Sub. verb is understood.

चोपर (*s.* चतुर + पाद = four + a foot.) *m* Name of a game played with long dice.

पाँसो, *i. e.* पासा (*s.* पाशक = a dice.) *m.* Long dice used in the above game: it is the subject of परै.

परै, *i. e.* पड़े. The Cont. Fut.

अवगुण (*s.* अव + गुण = diminution, etc. + quality.) *m.* A bad quality.

देखिये. The Gerundive tense.

दृष्टि (*s.* दृश् = to see.) *f.* Sight. It is the subject of होय.

होय, *i. e.* होती है. The Pres. Imperf. Read:—परन्तु अपने अवगुण के लिये दृष्टि नहीं होती.

करै. The Cont. Fut.: it agrees with दीप.

उजेरो, *i. e.* उजाला (*s.* उत् + ज्वल् = above + to shine.) *m.* Light. Also उजियारा.

तरे (*s.* तल = depth.) *prep.* Underneath.

अन्धेरो, *i. e.* अंधेरा (*s.* अन्ध = blind.) *m.* Darkness. It is governed by जोय.

जोय. *v. t.* To see. The Cont. Fut.: its subject कोई is understood.

लागै. *i. e.* लगता है. The Pres. Imperf.: it agrees with दाव.

गाड़ी (*s.* गन्त्री = a bullock cart.) *f.* A cart drawn by oxen. Supply the Sub. verb.

नाव (*s.* नौ = a boat.) *f.* A boat.

थल (*s.* स्थल = a place.) *m.* Dry land. The Loc. case.

दिखाय, *i. e.* दिखाकर (*s.* दृश् = to see.) *v. t.* To show. The Conj. Part.: it governs सुख.

लरिये, *i. e.* लड़िये (*s.* लड् = to frolic.) *v. i.* To fight. The Gerundive tense.

काहि, *i. e.* काहे, क्यों.

दीने, *i. e.* दिये. The Perf. Part. used substantively.

मरत, *i. e.* मरता है. The Pres. Imperf.: its subject is understood.

दीजै. The Gerundive tense.

दोहा ।

अनपूछे ही जानिये मूढ़ देख मन माहिं ।
छलकै ओछे नीर घट पूरे छलकै नाहिं ॥ २६ ॥
बिनसत बार न लागही ओछे जन की प्रीति ।
अम्बर डम्बर सांझ के जौं बालू की भीति ॥ २७ ॥
कुल सुपूत जान्यौ परै लखि सब लक्षण गात ।
होनहार बिरवान के होत चीकने पात ॥ २८ ॥
जो धनवंत सु देय कछु देय कहा धनहीन ।
कहा निचोरे नग्न जन नहान सरोवर कीन ॥ २९ ॥

होत निबाह न आपनौ लीने फिरै समाज।
चूहा बिल न समात है पूँछ बांधियै छाज॥ ३०॥

COUPLETS.

Recognise a fool without asking him; look at him, (and reflect in your) mind[1]: (this much will suffice):

It is the part-empty water-pot that makes a noise; the full (pot) makes no noise[2].

The friendship of the shallow man comes to an end without delay[3],

(And quickly disappears) like the redness of an evening sky, or a wall of sand[4].

A good and virtuous son[5] is recognised by observing the tokens on his body[6]:

The leaves of a promising tree are (always) glossy.

He who is rich can give something: what can the poor man give!

What (clothes) can the naked man wring after bathing in the tank[7]!

He who, unable to effect a livelihood for himself, goes about with a retinue[8],

(Is like) the mouse that, too big to enter its hole, fastened a sieve to its tail!

NOTE 1.—Lit., having looked in your mind.

NOTE 2.—Lit., the shallow water-pot overflows, the full (water-pot) does not overflow. The proverb touching on this subject runs, अधजल गगरी छलकत जाय, and another, of quite the same import, ओछा पात्र उबलता है.

NOTE 3.—Speaking of the friendship of the shallow man, Natives say, ओछे की पीत बालू की भीत.

NOTE 4.—Hindoo writers are ever comparing the affairs of this transitory life to a wall of sand. And why not? On every hand is seen the crumbling wall, emblematic of all that we were, are, and shall be.

NOTE 5.—कुल सुपूत, a son of a good family; कुल तिय, a woman of good family, a respectable woman.

NOTE 6.—The 'marks' or 'tokens' referred to may mean, birth marks; such as, moles, hairs on the body, etc., or address, appearance, speech.

NOTE 7.—Natives, as a rule, have their 'dip' with their clothes on.

NOTE 8.—A thing very often witnessed in India.

GLOSSARY.

अनपूछे, or **बिना पूछे**. The Perf. Part.

छलके, *i. e.* **छलकता है** (*s.* **उत्** + **चल्** = above + to go.) *v. i.* To be spilt, to overflow. The Pres. Imperf.: it agrees with **नीर**.

थोछे, *adj.* Shallow. Read:—**थोछे घट में नीर**, etc.

पूरे (*s.* **पुर्व्** = to fill.) *adj.* Full, complete.

बिनसत, *i. e.* **बिनसते** (*s.* **वि** + **नश्** = certain, etc. + to be destroyed.) *v. i.* To be destroyed. The Imperf. Part. used substantively.

लागहीं, *i. e.* **लगती है**. The Pres. Imperf.: it agrees with **डार**.

प्रीति (*s.* **प्री** = to love.) *f.* Love, friendship.

अम्बर (*s.* **अम्ब** = to go.) *m.* The sky. Read:—**सांझ के अम्बर का डम्बर**.

डम्बर (*s.* **डिम्ब** = an egg, etc.) *m.* Redness, redness of sunset.

सांझ (*s.* **सन्ध्या** = twilight.) *f.* Evening.

बालू (*s.* **बालुक** = sand.) *m.* Sand.

कुल (*s.* कुल् = to collect) *m.* A family.

जान्यो परें, *i. e.* जान पड़ता है, or जान पड़ते हैं. The Pres. Imperf.: it agrees with सुपूत.

लखि, *i. e.* लखकर (*s.* लक्ष् = to see.) *v. t.* To see. The conj. Part.: it governs लक्षण.

लक्षण (*s.* लक्ष् = to see.) *m.* Signs, marks, tokens.

गात (*s.* गात्र = the body.) *m.* The body. The Gen. case.

होनहार (*s.* भू = to be.) *adj.* Promising. Also होनेवाला.

बिरवान, *i. e.* बिरवा. *m.* A tree, plant.

होत, *i. e.* होते हैं. The Pres. Imperf.: it agrees with पात.

चीकने, *i. e.* चिकने, etc. (*s.* चिक्कण = smooth.) *adj.* Smooth, glossy.

पात (*s.* पत्र = a leaf.) *m.* A leaf.

धनवंत (*s.* धन् = to produce.) *adj.* Rich. The Sub. verb is understood.

देय, *i. e.* देवे. The Cont. Fut.: it agrees with सु, *i. e.* सो.

धनहीन (*s.* धन + हीन = wealth + deficient.) *adj.* Poor. It is here used substantively.

निचोरे, *i. e.* निचोड़े *v. t.* To wring, squeeze. The Cont. Fut.: it agrees with जन.

नहान (*s.* स्नान = to bathe.) *m.* Bathing. It is governed by कीन.

कीन, *i. e.* किया है. The Pres. Perf. Read:—जिस ने सरोवर में नहान किया है.

होत, *i. e.* होता है. The Pres. Imperf.: it agrees with निबाह.

निबाह (*s.* निर् + वह् = out + to bear.) *m.* Maintaining, supply.

लीने, *i. e.* लिये हुए. The Perf. Part. Absolute: समाज लिये हुए.

फिरे, *i. e.* फिरता है. *v. i.* To wander about. The Pres. Imperf.: its subject is understood.

चूहा. *m.* A mouse, It is the subject of समात है.

बिल (*s.* विल् = to divide.) *m.* A hole, burrow. The Loc. case.

समात है, *i. e.* समाता है. The Pres. Imperf.

पूँछ (*s.* पुच्छ = a tail.) *m.* A tail. The Loc. case.

बांधिये (*s.* बन्ध् = to fasten.) *v. t.* To tie, fasten. The Gerundive tense: it governs छाज.

छाज. *m.* A sieve, or fan, for winnowing corn.

दोहा ।

बिना प्रयोजन भूलि हू ठटिये नाहीं ठाट ।
जानौ नहिं जा नगर कौं ताकौ पूछ न बाट ॥ ३१ ॥
इङ्गित औ आकार तें जान लेत जो भेट ।
तासौं बात दुरै नहीं ज्यौं दाई सों पेट ॥ ३२ ॥
आप कहै नाहिन करै ता को है यह हेत ।
आप न जावै सासुरै औरन को सिख देत ॥ ३३ ॥
जो कहियै सो कीजिये पहिले कर निरधार ।
पानी पी घर पूछनौ नाहिन भलौ बिचार ॥ ३४ ॥
पाछै कारज कीजियै पहिलै यतन बिचार ।
बड़े कहत हैं बांधियै पानी पहिलै पार ॥ ३५ ॥

COUPLETS.

Without a (definite) purpose, never, even unwittingly, make any arrangements:

Do not enquire about the road to that city, to which you have not got to go.

He who from signs and appearances divines (the cause of one's) visit,

From him nothing is hid,—as the womb is not hid from the mid-wife[1].

He who tells others to do what he himself does not, has some such reason[2],

(As she who) goes not to her father-in-law's herself, but gives advice to others (to do so)[3].

Whatever you say, do, having first made sure of it:

To drink water, and afterwards to enquire as to whose house it is, is, (certainly), not sound wisdom.

Perform your work having first thought of a plan:

The wise say, 'stem[4] the rain when it first (falls.)'

NOTE 1.—Midwives are not quite a modern introduction. The चमार and other low castes perform the work of the midwife in India, except, perhaps, among the upper classes in large cities.

NOTE 2.—Some copies read:—दाता को है चेत ॥

NOTE 3.—The reference is to the child-wife leaving the home of her parents for the first time to accompany her husband to her father-in-law's. There is usually and naturally 'a scene' on such occasions, the child asking every one to go in place of her!

NOTE 4.—Lit., fasten the water the first time (it falls.) This is done by digging large holes in the ground in the corners of fields. The 'monsoon' being an unknown and most unreliable quantity, the wisdom of this procedure is apparent.

GLOSSARY.

प्रयोजन (*s.* प्र + युज = much + to unite.) *m.* Purpose, reason. The Gen. case.

भूलि, *i. e.* भूलकर. The Conj. Part.

ठटिये, *i. e.* ठानिये. *v. t.* To resolve, determine. The Imper.: it governs ठाट.

ठाट. *m.* Arrangement, adjustment.

जानो, *i. e.* जानां. The Inf. used substantively. Read:—जिस नगर को तुम्हें नहीं जाना है.

नगर (*s.* नग = a tree, a mountain.) *m.* City.

पूछ. The Imper.: it governs बाट.

बाट (*s.* वट् = to surround.) *m.* A road.

इङ्गित (*s.* इङ्ग = to go.) *m.* A hint, sign.

आकार (*s.* आ + कृ = all around + to do.) *m.* Appearance, aspect, etc.

जान लेत, *i. e.* जान लेता है. The Pres. Imperf.: it agrees with जो.

भेट. *f.* Meeting, interview. Read:—जो भेट का कारण जान लेता है.

दुरै, *i. e.* दुरती है. *v. i.* To be hid. The Pres. Imperf.: it agrees with बात.

दाई. *f.* A milk-nurse; a midwife.

कहै, *i. e.* कहता है. The Pres. Imperf.

करै, *i. e.* करता है. The Pres. Imperf.

हेत, *i. e.* हेतु.

जावै, *i. e.* जाती है. The Pres. Imperf.: it agrees with a feminine subject understood.

सासुरे (*s.* श्वश्रुर = a father-in-law.) *m.* A father-in-law, father of either a husband or wife. Also सुसर, सुसरा, and सासुर. Read:—सासुरे के घर को, etc.

सिख, for सीख, or सिखायन.

कहिये. The Gerundive.

कर. The Conj. Part.

पी, *i. e.* पीकर. The Conj. Part.: it governs पानी.

पूछनो, *i. e.* पूछना. The Inf.

विचार. The Conj. Part.: it governs यतन.

कहत हैं, *i. e.* कहते हैं. The Pres. Imperf.: it agrees with बड़े (लोग.)

बार, *i. e.* बारी, or बारी. *f.* Time, turn.

दोहा ।

ठीक किये बिन और की बात सांच मत थर्प ।
होत अंधेरी रैन में परी जेवरी सर्प ॥ ३६ ॥
झूंठ बिना फीकी लगै अधिक झूंठ दुख भौन ।
झूंठ तितौ ही बोलिये ज्यों आटे में लौन ॥ ३७ ॥
ठौर देखकै हुजियै कुटिल सरल गति आप ।
बाहर टेढ़ौ फिरत है बांबी सूधौ सांप ॥ ३८ ॥
दोऊ चाहैं मिलन कौ तौ मिलाप निरधार ।
कबहू नाहिंन बाजिहै एक हाथ तें तार ॥ ३९ ॥
आप अकारज आपनौ करत कुसंगत साथ ।
पाय कुल्हारी देत हैं मूरख अपने हाथ ॥ ४० ॥

COUPLETS.

Without (first) verifying them, do not consider the words of another as true:

In the dark, the rope lying (on the ground) appears[1] a snake.

Without (a *little*) falsehood one's words appear insipid, but too much falsehood (brings) trouble on one's house;

One ought to speak as much falsehood as there is salt in flour[2].

On seeing a (fitting) opportunity, (forsaking) thy perverse ways become upright[3]:

Outside it wanders about crookedly, but in its hole, the snake[4] goes straight.

If two desire to unite, there is certain union; (not otherwise):

A note of music will never be struck from one hand[5].

He destroys his own work who takes to bad company:

The fool strikes the axe into his foot with his own hand[6].

NOTE 1.—Lit., becomes.

NOTE 2.—That is, as much as will 'go down,' as much as your listener can conveniently 'swallow'.

NOTE 3.—The sentence is elliptical.

NOTE 4.—All pious Hindoos worship the snake once a year during the नागपञ्चमी festival in the month of श्रावण.

NOTE 5.—ताली एक हाथ से बजती is asked when one is told an incredible story, or asked to do something palpably impossible.

NOTE 6. That is, when he goes to the forest to cut wood.

GLOSSARY.

ठीक. *adj.* Correct, right, proper.

किये. The Perf. Part.

थपै is the Imper. of a verb coined from the noun स्थापन (*s.* ष्ठा = to stand.) *v. t.* To fix; believe.

होत, *i. e.* होती है The Pres. Imperf.: it agrees with जोबरी.

रैन (*s.* रजनि = night.) *f.* Night.

परी, *i. e.* पड़ी हुई. The perf. Part. used adjectively.

लगै, *i. e.* लगती है. The Pres. Imperf.: it agrees with बात understood.

अधिक, etc. Read:—परन्तु अधिक झूठ दुख का भवन है.

आटे. *m.* Flour.

लोन, *i. e.* लोन (*s.* लवण = salt.) *m.* Salt. Supply the Sub. verb.

हुजिये. The Respectful Imper.

कुटिल (*s.* कुट् = to be crooked.) *adj.* Crooked, perverse.

सरल (*s.* सृ = to go.) *adj.* Straight, upright. Read :—कुटिल गति छोड़कर सरल गति से, etc.

बाहर. *adv.* Outside.

टेढ़ो, *i. e.* टेढ़ा. *adj.* Crooked. It is here used adverbially.

फिरत है, *i. e.* फिरता है. The Pres. Imperf.: it agrees with सांप.

बांबी. *f.* A snake's hole. Also बांभनी, बाम्मी, and बाम्भई. The Loc. case.

सुधो, *i. e.* सूधा (*s.* साध् = to perfect.) *adj.* Straight. It is here used adverbially.

सांप (*s.* सर्प = a snake.) *m.* A snake. जाता है is understood.

चाहैं, *i. e.* चाहें. The Cont. Fut: it agrees with दोऊ.

मिलन (*s.* मिल् = to unite) *m.* Union, meeting.

मिलाप (*s.* मिल् = to unite.) *m.* Union. The Sub. verb is understood.

बाजिहै, *i. e.* बजेगी (*s.* वद् = to sound.) *v. i.* To be sounded. The Abs. Fut.: it agrees with तार.

तार, *i. e.* तारी, or ताली. *f.* Clapping of the hands.

अकारज (*s.* अ + कृ = not + to do.) *adj.* Unprofitable, fruitless.

करत, *i. e.* करता है. The Pres. Imperf.: The sentence is elliptical.

कुन्हारी (*s.* कुठार = an axe.) *f.* An axe. It is governed by देत है.

देत है, *i. e.* देता है. The Pres. Imperf.: it agrees with मूरख.

दोहा ।

ताही कौ करियै यतन रहियै जा की आर ।
कौन बैठकै डार पर काटै सोई डार ॥ ४१ ॥
परतछ नीके देखिये कहा बरणै कोऊ ताहि ।
कर कंकण को आरसी को देखत है चाहि ॥ ४२ ॥
आए आदर ना करै जात रहै पछताय ।
आयौ नाग न पूजियै बांबी पूजन जाय ॥ ४३ ॥
निबल सबल के पक्ष तें सबलन सों अनखात ।
देत हिमायत की गधी एराकी कै लात ॥ ४४ ॥
बहुत द्रव्य संचय जहां चोर राज भय होय ।
कांसे ऊपर बीजरी परत कहत सब कोय ॥ ४५ ॥

COUPLETS.

Strive[1] (zealously) for that one under whose protection you dwell;

Who, seated on the branch of a tree, would think of cutting that branch!

That which can be easily tested by looking at it, what (necessity is there) for any one to describe it!

Who desires to see the ornamental thumb-mirror[2] on the hand (to ascertain whether it is there or not!)

He who is not respected when he comes, is (afterwards) lamented when he departs:[3]

The snake is not worshipped when it comes (into one's home); one goes to its hole to worship it[4].

The weak through the help of the strong (soon learn) to despise the strong:

The pampered donkey threatens to kick the Arab steed[5]!

Wherever there is great store of wealth collected, there is there fear of the thief and of the king:

All (agree) in saying that lightning, (for most part), strikes the lightning-conductor.

NOTE 1.—Lit., make an effort.

NOTE 2.—The आरसी, or thumb-mirror, is seldom attached to the bracelet, however, being more usually set in a large thumb-ring. Its use is apparent, but native women will tell you that it is to keep in view the image of the lover or husband while he is engaged behind them plaiting their hair.

NOTE 3.—Or, the wealth that is not valued, etc.

NOTE 4.—Snake-worship has been alluded to already.

NOTE 5.—Lit., the female donkey of protection. Some copies read बतामुर instead of हिमायत.

GLOSSARY.

ताही कौ, etc. The post-position कौ has here the sense of के लिये.

रहिये. The Gerundive tense.

आर, *i. e.* आड़. *f.* Screen, shelter. The Loc. case.

काटे, *i. e.* काटता है (*s.* कृत् = to cut.) *v. t.* To cut. The Pres. Imperf.: it agrees with कौन.

परतछ, *i. e.* प्रत्यक्ष (*s.* प्रति + अक्ष = opposite + an organ of sense.) *adj.* Evident, apparent.

देखिये. The Gerundive tense—with the sense of the Cont. Fut.

बरणै, *i. e.* बर्णे, or बरनन करे (*s.* बर्णन = describing.) *v. t.* To describe. The Cont. Fut.: it agrees with कोऊ and governs ताहि.

कंकण (*s.* कं + कण् = happily + to sound.) *m.* A bracelet. It puts कर in the Gen. case.

देखत है, *i. e.* देखता है. The Pres. Imperf.: it agrees with को.

चाहि, *i. e.* चाहकर. The Conj. Part.

आए. The Perf. Part. used substantively.

आदर (*s.* आदर = respect.) *m.* Respect, honor.

करै, *i. e.* करता है. The Pres. Imperf.: it agrees with an understood subject.

जात, *i. e.* जाते ही. The Adverbial Part.

रहै पकताय, *i. e.* पछता रहता है. A Continuative Compound.

आयो, *i. e.* आया (हुआ.) The Perf. Part. used adjectively.

नाग (*s.* नग = a mountain.) *m.* A snake. It is governed by पूजिये.

पूजिये (*s.* पूज = to worship.) *v. t.* To worship. The Gerundive tense: it is here equal to पूजना है.

पूजन, *i. e.* पूजने (को.) The Inf. of Purpose.

जाय, *i. e.* जाता है. The Pres. Imperf.

पक्ष (*s.* पक्ष् = to take a part.) *m.* A partisan, friend; side.

अनखात, *i. e.* अनखाता है. *v. i.* To be angry, show anger. The Pres. Imperf.: it agrees with निबल, which is here used substantively.

देत, *i. e.* देती है. The Historical Present. It agrees with गधी.

हिमायत (*a.* حمايت *himáyat* = protection.) *f.* Defence, patronage, protection. حمايت كرني to defend.

एराकी (*a.* عراقي *'iráḳí* = of or belonging to 'Iráḳ.) *adj.* 'Iráḳí (breed of horses.)

संचय (*s.* सम् + चि = together + to collect.) *m.* A heap. It puts द्रव्य in the Gen. case. Supply the Sub. verb.

राज, *i. e.* राजा. The Gen. case governed by भय.

कांसे (*s.* काश् = to shine.) *m.* Bell-metal, queen's metal, etc.

बीजरी, *i. e.* बिजली (*s.* वि + तद्यु = much + light.) *f.* Lightning. It is the subject of परत.

परत, *i. e.* पड़ती है. The Pres. Imperf.

कहत, *i. e.* कहता है, or कहते हैं. The Pres. Imperf.: it agrees with सब कोय.

दोहा ।

ओछे नर के पेट में रहै न मोटी बात ।
आध सेर के पात्र में कैसें सेर समात ॥ ४६ ॥
तरसेहू परसे नहीं नैाढ़ा रहत उदास ।
जेा सर सूखा भादवे किसी उन्हाले आस ॥ ४७ ॥
हिलन मिलन चितवन मिटी बय बीते करतूत ।
योगी था सेा उठ गया आसन रही भभूत ॥ ४८ ॥
मिलन चले आये बहुरि तउ न रही तिय चित्त ।
कांधे डाली कामली योगी का के मित्त ॥ ४९ ॥
तजिकै सुन्दर चतुर पिय बिरझे अनत बसाय ।
कूकर चौक चढ़ाइयै चाकी चाटन जाय ॥ ५० ॥

COUPLETS.

Weighty[1] matters cannot remain (concealed) in the mind of a shallow man[2]:

How can a *seer*[3] be contained in a half-*seer* vessel!

The young woman that longs (for pleasure) and tastes it not remains (ever) sad (in mind[4]):

What hope is there of bathing in the tank that dries up in the month of *Bhádon*[5]!

Those familiarites, those meetings and glances, are (all) blotted out; (our) ages and acts have passed away;

The ascetic that once was, has gone, (no one knows whither), leaving (his vacant) seat and the ashes of his cow-dung fire[6].

When a certain one came again to meet (his beloved), the woman had lost all recollection of him:

Whose friend is the ascetic with the blanket thrown over his shoulder!

He who forsaking a fair and clever lover, goes elsewhere and becomes entangled (a-fresh),

Is like the dog who, chased away from the cooking-place[7], goes to lick the millstone.

NOTE 1.—मोटा means, important, as well as, fat, stout, coarse.

NOTE 2.—That is, he cannot hold his tongue; he never rests until he has told all he knows.

NOTE 3.—The Calcutta *seer* weighs 1 lb. 13 oz. 13·86 drs. avoirdupois, but the native *seer*, 2 lb. 0 oz. 13·853 drs.

NOTE 4.—This reminds one of a certain old woman's advice to her daughter: Practise virtue, my dear, practise virtue, —but you will miss a lot of fun if you do. The idea is Eastern.

NOTE 5.—That is, during the rains, when all tanks and pools are full to overflowing.

NOTE 6.—Lit., ashes of cow-dung. Poor Natives always use cow-pats as fuel.

NOTE 7.—The word चौक must here be read, cooking-place. Its other meanings are: courtyard; market; a block of buildings in a city; a square; a seat; a guard, etc.

GLOSSARY.

रहै, *i. e.* रहती है. The Pres. Imperf.: it agrees with बात.

मोटी. *adj.* Stout, etc. It here means, weighty, important.

पात्र (*s.* पा = to preserve.) *m.* A vessel in general.

सेर. *m.* A weight equal to sixteen *chaṭṭáks.* It is the subject of समात

समात, *i. e.* समाता है. The Pres. Imperf.

तरसे (*s.* तृष् = to be thirsty.) *v. i.* To long for, desire anxiously The Perf. Part. used substantively.

परसे, *i. e.* परसती है (*s.* स्पृश् = to touch.) *v. t.* To touch. The Pres. Imperf.: it agrees with जो (*i. e.* नोढ़ा) understood.

नोढ़ा. *f.* A young woman. It is the subject of रहत.

रहत, *i. e.* रहती है. The Pres. Imperf.

उदास (*s.* उद् + श्वास् = above + who throws.) *adj.* Sad, sorrowful.

सूखा (*s.* शुष्क = dry.) *adj.* Dry. Supply the Sub. verb.

भादवे (*s.* भाद्र = name of a month.) *m.* The fifth solar month, August–September. The Loc. case of Time.

उन्हाले, *i. e.* न्हाने (*s.* स्नान = to bathe.) *v. i.* To bathe. The Inf. used substantively. Read:—किसी को न्हाने की आस होती है.

हिलन (*s.* हिल् = to dally.) *m.* Motion, agitation.

मिलन (*s.* मिल् = to be connected.) *m.* Mixing with, meeting.

चितवन (*s.* चित् = to remember.) *f.* Sight, glancing, oggling.

मिटी, *i. e.* मिटी है, or मिट गई है. The Pres. Perf.

वय, *i. e.* वयस् (*s.* अज् = to go.) *f.* Age.

बीते etc. Read:—वय बीते हिलन मिलन चितवन और करतूत सभी मिटी है.

करतूत, or करतूति (*s.* कृ = to do.) *f.* Act, business.

उठ (*s.* उद + स्था = above + to remain.) *v. i.* To rise up. उठ गया है, the Pres. Perf.: it agrees with सेा.

आसन (*s.* आस् = to sit.) *m.* A mat or carpet made of grass upon which the ascetic kneels while at prayer.

रही, *i. e.* रही है. The Pres. Perf.: it agrees with भभूत.

भभूत (*s.* विभूति = ashes of cow-dung.) *f.* Ashes of cow-dung. The ascetic rubs these on his body.

मिलन, *i. e.* मिलने को. The Inf. of Purpose.

चले आये, or चला आया. The Indef. Perf.

बहुरि. *adv.* Again.

तउ, *i. e.* तब.

रही. The Indef. Perf.: it agrees with चित्त.

तिय (*s.* स्त्री = a woman.) *f.* Woman. The Dat. of Possession.

चित्त (*s.* चित् = to know.) *f.* Memory, recollection.

कांधे (*s* स्कन्ध = shoulder.) *m.* The shoulder. The Loc. case.

डाली, *i. e.* डाली हुई. The Perf. Part. used adjectively.

मित्त, *i. e.* मित्र (*s.* मिद् = to be proud, etc.) *m.* A friend.

तजिकै, *i. e.* तजकर. The Conj. Part.: it governs पिय.

पिय, *i. e.* प्रिया (*s.* प्री = to love.) *f.* A sweetheart, lover.

बिरझे (*s.* विलम्ब = delay.) *v. i.* To be entangled etc.

बसाय, *i. e.* बसकर. The Conj. Part.

कूकर (*s.* कुक्कुर = a dog.) *m.* A dog. It is governed by चढ़ाइये.

चढाइये. The Gerundive tense.

चाकी (*s.* चक्र = a wheel.) *f.* A millstone, hand-mill. It is governed by चाटन.

चाटन, *i. e.* चाटने. The Inf. of Purpose.

जाय, *i. e.* जाता है. The Pres. Imperf.: it agrees with यह understood. It may also be the Cont. Fut.

दोहा ।

निरखि प्रात पिय सौति बस रही प्रीति हित हार ।
लेय परौसन झींपरौ नित उठि करती रार ॥ ५१ ॥
बय रति गति मति चाह बिन पिय रिझवन की धाक ।
धोबी बेटा चांदसा सीटी और पटाक ॥ ५२ ॥
रूठ्यौ पिय सौतिन मिल्यो सखिहि खिजत कर मान ।
ना बस चलत कुम्हार सों खर के मेटति कान ॥ ५३ ॥
पिय बुलवन पठई सखी रही बैठ सुख लेय ।
चोरों कुतियां मिल गईं पहरो का को देय ॥ ५४ ॥
सब सुख दै पिय हित करै तऊ न रहै तिय नीति ।
भूस ऊपर कौ लीपनौ अरु बालू की भीति ॥ ५५ ॥

COUPLETS.

In the morning beholding her lover in the power of her rival[1], her love departs, and discarding affection (she says):—

'There, neighbour, take the house; you always get up to quarrel.'

(He may be) young, loving, handsome and clever, but if she have no love for him, the lover's resource to please her is through fear[2]:

The fair[3] son of the washerman whistles and dashes (the clothes on the rocks.)

Her lover becoming angry with her went and joined her rival, (and she, in consequence), quarrels with her companion:

She who cannot succeed (in convincing) the potter, pulls the ears of the potter's ass.

(A certain one) sent her companion to call her lover, (but instead of returning she) remained to enjoy herself (with him):

When the dogs[4] join the thieves, to whom can one give the care of the house?

That woman lacks policy who sacrifices all her happiness and acts only for the welfare of her lover[5];

(It is like) plastering chaff over anything, or (building) a wall of sand[6].

NOTE 1.—When a husband has two or more wives, each of these are said to be सौत to one another.

NOTE 2.—A difficult passage to translate. What the poet means is that, ordinarily, youth, love, etc., are sufficient to keep a wife true, but if there be no love notwithstanding the presence of these, the next best thing is for the husband to instil into her mind a little wholesome fear of himself. The word बाक has here an intended double meaning of, (1) speech, and (2) fear, to correspond to the सोटो and पटाक of the second line. Hindoos, on the whole, believe in home rule.

NOTE 3.—Lit., moon-like.

NOTE 4.—Lit., bitches.

NOTE 5.—The domestic 'Graceful Concession Policy.'

NOTE 6.—That is, it will not last; fresh concessions give rise to fresh demands.

GLOSSARY.

निरखि, *i. e.* निरखकर (*s.* निर + ईक्ष् = certain + to see.) *v. t.* To see. The Conj. Part.: it governs पिय.

प्रात (*s.* प्र + अत् = first + to go.) *m.* Morning. The Acc. of Time.

सौति (*s.* सपत्न = an adversary, etc.) *f.* A rival wife. Also सौत, सौतन, and सवति. Read:—सौत के बस में.

रही. The Indef. Perf.

लेय, *i. e.* ले. The Imper.: it governs झोंपरी.

परोसन (*s.* पार्श्व = near.) *f.* A neighbour. The feminine of पड़ोसी.

झोंपरी. *f.* A small, thatched house. It is usually found written झोंपड़ी.

नित (*s.* नित्य = always.) *adv.* Always.

उठि, *i. e.* उठकर The Conj. Part.

करती, *i. e.* करती है. The Pres. Imperf.: its subject तू is understood.

रार *f.* Quarrel, row. It is governed by करती.

रति (*s.* रम् = to sport.) *f.* Love, loving ways.

रिझवन, *i. e.* रिझाने (*s.* रञ्ज् = to color.) *v. t.* To please.

बाक (*s.* वच् = to say, speak.) *m.* Speech. (*p.* باک *bák* = fear, dread.) *m.* Dread, apprehension. It appears to stand for वाच, (*f.*) speech.

धोबी (*s.* धाव् = to cleanse.) *m.* A washerman. The Gen. case.

बेटा. *m.* A son, child. The verb करता है is understood.

सीटी. *f.* Whistling. Read:—सीटी करता है, etc.

पटाक, *i. e.* पटकता है. *v. t.* To dash against anything. The Pres. Imperf.: it agrees with वह (*i. e.* बेटा) understood.

रूठो, *i. e.* रूठा हुआ (*s.* रुष् = to show anger.) *v. i.* To become angry. The Perf. Part. used adjectively.

मिल्यो, *i. e.* मिला. The Indef. Perf. Read:—सौत से जा मिला.

सखिहि (*s.* सखि = a friend.) *f.* A female friend. Read:—अपनी सखी से खीजती है.

खिजत, *i. e.* खीजती है (*s.* खिद् = to be in pain.) *v. i.* To become peevish or angry. The Pres. Imperf.: it agrees with वह (*i. e.* स्त्री, etc.) understood.

कर. The Conj. Part.: it governs मान.

मान (*s.* मा = to measure.) *m.* Arrogance, pride.

चलत, *i. e.* चलता है. The Pres. Imperf.: it agrees with वह.

कुम्हार (*s.* कुम्भकार = a potter.) *m.* A potter.

खर (*s.* ख + रा = an organ of sense + to take.) *m.* An ass.

मेटति, *i. e.* मेटती है (*s.* मृज् = to efface.) *v. t.* To efface, annihilate. Read:—She twists the ears, etc.

बुलवन, *i. e.* बुलाने (को) *v. t.* To call. The Inf. of Purpose.

पठई, *i. e.* पठाई. *v. t.* To send. The Indef. Perf.: it agrees with सखी.

रही बैठ, *i. e.* बैठ रही. The Indef. Perf.: it refers to सखी.

लेय. The Cont. Fut.

कुतियां (*s.* कुक्कुर = a dog.) *f.* A bitch. It forms the subject of मिल गई.

मिल गई. The Pres. Perf., the auxiliary being understood.

पहरो, *i. e.* पहरा. *m.* guard, watch. It is governed by देय.

देय, *i. e.* देवे. The Cont. Fut.: its subject कोई, etc. is understood.

दै, *i. e.* देकर. The Con. Part.

करै, *i. e.* करती है. The Pres. Imperf. A feminine subject is understood.

रहै, *i. e.* रहती है. The Pres. Imperf.: agrees with तिय. Read:—तभी तिय नीति पूर्वक नहीं रहती है.

भूस (*s.* भुस् = to abandon.) *m.* Chaff. More usually written भूसा.

लीपनो, *i. e.* लीपना (*s.* लेप् = plastering.) *v. t.* To plaster. The Inf. The line is elliptical.

दोहा ।

पिय औरै चितवन चलन घर तिय सों नहिं लेस ।
जैसे कंता घर रहे तैसे गये विदेस ॥ ५६ ॥

वय बीते आये रवण अब न लहत चित चाय ।
बीत्यौ ब्याह कुम्हार कौ भांडा लै लै जाय ॥ ५७ ॥

पीव परौसिन सों रहत तिय न कहत डर काज ।
अपनी जांघ उघारियै आपहि मरियै लाज ॥ ५८ ॥
सौति न कोउ वय में गनी पिय ते भयौ वियोग ।
जिहिं घर जितौ बधावनौ तिहि घर तितनौ सोग ॥ ५९ ॥
तिय बैठी मन सकुचिकै पिय आये नहिं चाय ।
सूने घर को पाहूनौ ज्यों आवै त्यों जाय ॥ ६० ॥

COUPLETS.

The lover whose glances and thoughts[1] (go in the direction of another), and not, in the least, to the woman of his own house,

Such a lover is the same at home as if he had gone to a foreign country[2].

(After many days) he came (again to her) for pleasure, but now that her youth has passed away she fails to fascinate his mind:

(It is a case of) going to the potter for earthen pots after the completion of the marriage[3].

The husband stays with the neighbour (but the injured) wife says not (a word), fearing (a disclosure of) the affair:

She who exposes her own thigh, (is fit) to die of shame (afterwards.)

She who in her youth counted none her rival, became separated from her lover[4]:

As much happiness[5] as there may be in a house (at any time), so much sorrow (will there afterwards be in) that house.

The woman sat down abashed in mind, for her lover had returned (and shown her) no love[6]:

The guest that comes to an empty house, leaves it as he came.

NOTE 1.—Lit, behaviour, conduct.

NOTE 2.—That is, as far as his own wife is concerned.

NOTE 3.—At Hindoo marriage ceremonies a very large number of earthen pots of all sizes are required. Every guest invited means a pot or two, and every dish a fresh pot: there is no washing up; once used a pot is thrown away as useless.

NOTE 4.—This is the apparent meaning, but some *Pundits* render it differently. Another reading is सोति न कोउ वियोगिन, which gives better sense.

NOTE 5.—Lit., congratulation, rejoicing.

NOTE 6.—Because she had grown old—become an empty house.

GLOSSARY.

औरे, *i. e.* **औरों से**.

चलन (*s.* **चल्** = to go.) *m.* Habit, conduct With **चितवन** it forms the joint subject of the Sub. verb understood.

लेस, *i. e.* **लेश**.

कंता, *i. e.* **कंत** (*s.* **कम्** = to desire.) *m.* A husband.

रहे. The Indef. Perf. Read:—**जैसे रहे तैसे गये**.

विदेस, *i. e.* **विदेश** (*s.* **वि** + **देश** = variety, etc. + country.) *m.* A foreign country. The Loc. case.

वय, *i. e.* **वयस**.

बीते. The Perf. Part. used substantively.

आये. The Indef. Perf. and Plural of Respect.

रवण (*s.* **रम्** = dear, beloved.) *m.* Lord, husband. Also **रवन**. It is not unlikely that the word intended is **रमण**, which is met with in a good many copies.

लहत, *i. e.* **लहता है**. The Pres. Imperf.: it agrees with **चित**.

चाय, *i. e.* चाहकर. The Conj. Part.

बीत्यो, *i. e.* बीता है, बीत गया है. The Pres. Perf.: it agrees with ब्याह.

ब्याह (*s.* वि + वह् = mutually + to take.) *m.* A marriage.

भांडा (*s.* भाण्ड = a pot.) *m.* An earthen pot. It is governed by ले ले.

ले ले. A double Conj. Part.

जाय, *i. e.* जाता है. The Pres. Imperf.: it agrees with कोई, etc. understood.

पीव (*s.* प्री = to please.) *m.* A lover, husband. It is the subject of रहत.

रहत, *i. e.* रहता है. The Pres. Imperf.

कहत, *i. e.* कहती है. The Pres. Imperf.: it agrees with तिय.

डर काज, *i. e.* डर के कार्य्य = डर के कारण.

जांघ (*s.* जङ्घा = the leg.) *f.* The thigh. It is governed by उघारिये.

उघारिये. *v. t.* To unveil. The Gerundive tense.

मरिये. The Gerundive tense. Both these forms have the sense of Cont. Futs.

गनी, *i. e.* गिनी. The Indef Perf.: it agrees with its feminine object सोति.

भयो, *i. e.* हुआ. The Indef. Perf.: it agrees with वियोग.

वियोग (*s.* वि + युज् = not + to unite.) *m.* Separation.

बधावनो, *i. e.* बधावा. *m.* Congratulation, rejoicing. The Sub. verb is understood.

सोग (*s.* शुच् = to regret.) *m.* Sorrow.

बैठी. The Indef. Perf.: it agrees with तिय.

सकुचिके, *i. e.* सकुचकर. The Conj. Part.

आये, etc., Read:—पिय चाह से नहीं आये.

सूने (*s.* शून्य = empty.) *adj.* Empty.

पाहूनो, *i. e.* पाहुना (*s.* प्र + आ + ह्वण् = much + all around + to wander.) *m.* A guest. It is the subject of आवे.

आवे, *i. e.* आता है. The Pres. Imperf.

जाय, *i. e.* जाता है. The Pres. Imperf. Read :—त्यों वह जाता है.

दोहा ।

सुख बिलसै यौवन समय फिर पछतावत बाल ।
गई बास बोदार की रही खाल की खाल ॥ ६१ ॥
सौति लरी पिय पै गई वहौ रह्यो रिसपाग ।
घर की दाधी बन गई बन में लागी आग ॥ ६२ ॥
पांय पलोटत द्वै तिया द्वै तिय सोवत साथ ।
इक द्वै द्वै अरु चीकनी पुनि लाडू दोउ हाथ ॥ ६३ ॥
पिय आये यौवन बितै बहुरो चले बिदेश ।
दोनों खोई जोगना मुद्रा औ आदेश ॥ ६४ ॥
अद्भुत हित प्रीतम प्रिया सौति न जानत सार ।
काजर सब कोउ देत हैं चितवन माहिं बिचार ॥ ६५ ॥

COUPLETS.

The woman that delights in pleasure in her youth, (afterwards) repents (in her old age)[1]:

The fragrant smell of the *bodár* has gone, and skin, only skin, remains[2].

After quarrelling with her rival she went to her lover, but he, also, was full of anger:

Burnt in the house she ran to the forest[3], but the forest, also, had caught fire!

Two women shampoo his feet; two women sleep with him:

Two in each place! and sleek at that! (It is a case of having) sweets in both hands[4].

Her lover came when her youth had passed away, so he went again to a foreign land:

The (indiscreet) ascetic lost both, wealth and holiness[5].

Strange is the affection of the (true) lover and beloved; the rival knows[6] nothing of its real nature:

All put lampblack on their eyes after due reflection[7].

NOTE 1.—That she did not make more of life! Or is the negative understood?

NOTE 2.—This might also he read:—The smell of the fragrant (flower) has gone, and only bark remains. खाल की खाल, पानी का पानी, दूध का दूध, etc. etc., are idioms worth remembering.

NOTE 3.—Out of the frying-pan into the fire. For दाधी, some copies read दाची.

NOTE 4.—What the uxorious man would call being 'in clover.'

NOTE 5.—This very likely refers to some incident now lost sight of.

NOTE 6.—This is contrary to the fallacious teaching that, 'stolen waters are sweetest.'

NOTE 7.—Not a happy simile by any means. The poet intends to say that, there are eyes *and* eyes, some of them so ugly as to be beyond the hope of becoming pretty through the application of काजल. There is a proverb, काजल तो सब लगाते हैं पर चितवन भांत भांत, which Fallon renders, 'beauty unadorned is adorned the most.'

GLOSSARY.

बिलसै, *i. e.* बिलसती है (*s.* वि + लस् = much + to sport.) *v. i.* To be pleased. The Pres. Imperf.: it agrees with खाल.

यौवन (*s.* युवन = young.) *m.* Youth. Read:—यौवन के समय में.

पकतावत, *i. e.* पकताती है. The Pres. Imperf.: it agrees with वह (*i. e.* बाल) understood.

बाल, *i. e.* बाला (*s.* बाल = young.) *f.* A girl not arrived at the age of maturity, a young woman.

गई, *i. e.* गई है. The Pres. Perf.: it agrees with बास.

बोदार (*p.* بُو + دَاشْتَن *bú* + *dáḵhtan* = smell + to have.) *m.* Name of a kind of leather which has a pleasant smell.

रही, *i. e.* रही है. The Pres. Perf.: it agrees with खाल.

खाल (*s.* खल्ल = leather.) *f.* Skin.

लरी, *i. e.* लड़कर. The Conj. Part.

गई. The Indef. Perf.: its subject is understood.

रहो, *i. e.* रहा. The Indef. Perf.: it agrees with वहाँ, *i. e.* वहीं.

रिसपाग (*s.* रुष् + पच् = to be angry + to be cooked.) *adj.* Angry, full of anger. पाकना, to boil in syrup.

दाधी (*s.* दाध = burnt.) *v. i.* To be burnt. The Perf. Part.

गई. The Indef. Perf.: its subject is understood.

लागी, *i. e.* लग गई थी. The Past Perf.: it agrees with आग.

पलोटत, *i. e.* पलोटती हैं *v. t.* To shampoo, gently press. The Pres. Imperf.: it agrees with दो तिया.

सोवत, *i. e.* सोती हैं. The Pres. Imperf.: it agrees with दो तिय.

लाडू (*s.* लड् = to frolic.) *m.* Name of a certain kind of sweetmeat.

आये and चले are both Indef. Perfs.

बिते, *i. e.* बीते. The Perf. Part. used substantively.

खोई (*s.* क्षय = loss.) *v. t.* To lose. The Indef. Perf. It appears to agree with the nearest noun मुद्रा.

जोगना, *i. e.* जोगी (ने.)

मुद्रा (*s.* मुद् = to be pleased.) *f.* A coin; money.

आदेश (*s.* आ = दिश् = all around + to show, give.) *m.* A salutation of ascetics.

अदभूत (*s.* अति + भू = over + to be.) *adj.* Strange. Read:—प्रीतम त्रिया के बीच जो हित है सो अदभूत.

जानत, *i. e.* जानती है. The Pres. Imperf.: it agrees with सौति and governs सार.

देत है, *i. e.* देती हैं. The Pres. Imperf.: सब कोउ refers to all women.

चितवन. *f.* Sight, look. It must be here read, eyes.

बिचार. The Conj. Part.

दोहा।

नैाढ़ा प्रौढ़ा सेां कहत हैां जानत रस घात।
कूआ में की मेंडुकी कहै समुद्र की बात॥ ६६॥
सौति आज टोना कियेा हैां न कहैांगी सेाय।
महतौ दुरयौ प्यार में को कहि बैरी होय॥ ६७॥
सौति बात मीठी कहत तऊ सौति सतराय।
सौ गाहा सूआ पढ़ै अँत बिलाई खाय॥ ६८॥
अली लई संग टहल कौ करन लगी रस रास।
गाडर आनी ऊन कौं बैठी चरै कपास॥ ६९॥
सौति प्रीति जोरत रहै दुलहिन देत उठाय।
आंधी बांठै जेवरी पाछै बकरी खाय॥ ७०॥

COUPLETS.

Says the young woman to the old trot[1]: 'I know the arts (by which to obtain) pleasure:'

(Lo!) the well frog[2] makes mention of the sea.

To-day my rival practised enchantment, but I am not going to say so:

The goodman[3] is infatuated with love (of her); who is going to make strife by saying anything?

(Although) the rival[4] uses sweet words, yet is her opponent angry:

The parrot may talk[5] a hundred times, still, in the end the cat eats it.

She brought home a damsel to wait on her, (but the hussy) began to enjoy herself[6]!

(A certain) ewe brought home to give wool, set to, to eat up the cotton[7].

The rival wife continues to make love (to the goodman), and the bride to dissipate it[8]:

The blind (woman) twists the (grass) rope, and the (wretched) goat eats it from behind[9].

NOTE 1.—Teaching one's grandmother etc.

NOTE 2.—Lit., the frog of in the well. Double post-positions are not infrequent. Compare:—वह घोड़े पर से गिर पड़ा.

NOTE 3.—The lower classes in some parts of India call their husbands मइतो. Some copies read, हम तौ, I, for my part etc.

NOTE 4.—The double सौति makes the sentence rather confused. It is simply a case of green-eyed jealousy. The poor husband has a bad time of it during such scenes, which not infrequently end in other than comedy.

NOTE 5.—Lit., may read.

NOTE 6.—That is, with the goodman of the house. Alas! that human nature should be the same everywhere.

NOTE 7.—For this some copies read:—गांहर आनी ऊंट को बैठी घरे कपास.

NOTE 8.—That is, by making love also.

NOTE 9.—A picture true to life. One can readily conjure up the crowd of naked, grinning, village urchins, watching the old woman's discomfiture.

GLOSSARY.

प्रौढ़ा (*s.* प्रौढ़ = full grown.) *f.* A woman between the age of thirty and fifty-five.

कहत, *i. e.* कहती है. The Pres. Imperf.: it agrees with **नोढ़ा**.

हौं, *i. e.* मैं.

जानत, *i. e.* जानती हूं. The Pres. Imperf.: it agrees with **हौं**.

घात. *f.* Design, art, aim, etc. It is governed by **जानत**.

मेंडुकी (*s.* मण्डूक = a frog.) *f.* A frog. It is the subject of **कहै**.

कहै, *i. e.* कहती है. The Pres. Imperf.: it governs **बात**.

समुद्र (*s.* सम् + उन्द् = all around + to be wet.) *m.* The sea, ocean.

आज (*s.* अद्य = to-day.) *adv.* To-day.

टोना. *m.* Enchantment. It is governed by **कियो** *i. e.* किया है.

कहौंगो, *i. e.* कहूंगी. The Abs. Fut.; it agrees with **हौं** and governs **सोय**.

दुरयो, *i. e.* दुरा हुआ (है.) The Perf. Part. used adjectively.

प्यार (*s.* प्री = to love.) *m.* Love.

कहि, *i. e.* कहकर. The Conj. Part.

बैरी (*s.* वैर = enmity.) *m.* An enemy. It is the subject of **होय**.

सोय, or **होय**, or **हो जाय**. The Cont. Fut.

कहत, *i. e.* कहती है. The Pres. Imperf.: it agrees with **सोति**.

सतराय, *i. e.* सतराती है. *v. i.* To be angry, vexed. The Pres. Imperf.: it agrees with the second सौति.

सौ (*s.* शत = one hundred.) *adj.* One hundred.

गाहा (*p.* ⁸ᵏ *gáh* = time.) *f.* Time.

सूआ (*s.* शुक = a parrot.) *m.* A parrot. Also सूवा, and सूगा. It is the subject of पढ़े.

पढ़े, *i. e.* पढ़े (*s.* पठ् = to read.) *v. t.* To read. The Cont. Fut.

बिलाई (*s.* विडाल = a cat.) *f.* A female cat. It is the subject of खाय.

खाय, *i. e.* खाती है. The Pres. Imperf.

अली, *i. e.* आली (*s.* अल् = to adorn.) *f.* A companion, housemaid. It is the object of लई.

लई, *i. e.* ली. The Indef. Perf.: its subject is understood.

टहल. *f.* House work, drudgery. टहल कौ = टहल के लिये.

करन लगी, *i. e.* करने लगी. The Indef. Perf. An Inceptive Compound: it governs रस रास.

रास (*s.* रस् = to sound.) *m.* Sport, dalliance.

गाड. *f.* An ewe.

आनी is the Indef. Perf.

बैठी, *i. e.* बैठी हुई.

ऊन (*s.* ऊर्ण = wool.) *f.* Wool. ऊन कौं = ऊन के लिये.

चरै, *i .e.* चरती है. The Pres. Imperf.

कपास (*s.* कर्पास = cotton.) *m.* Cotton.

जोरत रहै, *i. e.* जोड़ती रहती है. The Pres. Imperf.: it agrees with सौति. A Continuative Compound.

दुलहिन. *f.* A bride. It is the subject of देत.

देत उठाय, *i. e.* उठा देती है (*s.* उद् + ष्ठा = above = to stay.) *v. t.* To lift up. The Pres. Imperf. An Intensive Compound.

आंधी, *i. e.* अन्धी. Adjective used substantively as the subject of बांटे.

बांटे, *i. e* बटती है (*s.* वट् = to fold, etc.) *v. t.* To twist. The Pres. Imperf.: it governs जेवरी.

जेवरी. *f.* A rope.

पाछे, *i. e.* पीछे.

बकरी. *f.* A she-goat. It is the subject of खाय.

खाय, *i. e.* खाती है. The Pres. Imperf.

दोहा ।

यौबन लौं तिय रस रमी बीते भयो वियोग ।
कोल्हू सों खल ऊतरी भई पलाता योग ॥ ७१ ॥
मान मनाये बिन कहत आव खेल हँस बोल ।
बनिक हाठ बैठन न दे कह झुक तौ सौं तोल ॥ ७२ ॥
नौढ़ा सों अति रति करी सो न कहत रति चाव ।
मोजा में के घाव कौ पां जाने कै राव ॥ ७३ ॥
अधिक मान ते तिय तजी पिय न मिले हित जोड़ ।
बनजारे की आग ज्यों गयो बलंती छोड़ ॥ ७४ ॥
सुच नायक सुच तिय रमें असुच न हिये समाय ।
कै हंसा मोती चुगै कै लंघन रहि जाय ॥ ७५ ॥
कबहुं न रसकै कुच गहे रिसकै गहे न केश ।
जैसे कंता घर रहे तैसे गये विदेश ॥ ७६ ॥

COUPLETS.

During her youth he heartily enjoyed her, but discarded her[1] as soon as it had passed away:

The refuse which fell from the oil-press became fit (to make) candles of.

When any one unceremoniously says to another: 'Come along, play, laugh and talk,'

(It reminds one of) the merchant who not even allowing one to sit in his shop, is asked to 'give a little over-weight.'

He that is greatly in love with a young woman, speaks not of his amorous desires:

Either the owner or the (owner's) foot knows of the hole in the stocking.

On account of her extreme pride he left her; the lover showed her no love,

But left her behind like the blazing fire[2] of the carrier.

The true lover takes delight only in the virtuous woman; his mind revolts against the unchaste[3]:

The (graceful) swan either picks up pearls[4] or remains fasting (for ever.)

He who never lovingly[5] lays hold of the (fair one's) breasts, nor angrily seizes her by the hair,

Such a husband is the same at home as if he had gone to a foreign country[6].

NOTE 1.—Lit., on its passing, separation became. This is an everyday occurrence among the lower classes.

NOTE 2.—The reference is to the dangerous habit native carriers have of lighting fires by the roadside whenever they feel inclined to have a few pulls at the inevitable *huḳḳa*. The sparks carried by the wind set fire to the dry grass: miles of good pasturage are sometimes destroyed in this way.

NOTE 3.—Lit., the impure his soul does not contain. With the opposite sex, however, a different creed is taught.

NOTE 4.—there is an outrageous belief that the royal goose, or flamingo, eats nothing but pearls.

NOTE 5.—Some copies read हँसिके, laughingly.

NOTE 6.—This half couplet has occurred already.

GLOSSARY.

रमी. The Indef. Perf. It agrees with its object **तिय.**

बीते. The Perf. Part. used substantively.

कोल्हू. *m.* An oilman's press.

खल, *i. e.* **खली** (*s.* **खल** = low.) *f.* Sediment, deposit of oil, etc.

ऊतरी, *i. e.* **उतरी** (*s.* **उद्** + **तॄ** = above + to cross.) *v. i.* To descend, come-down. The Perf. Part. used adjectively, **हुई** being understood.

भई, *i. e.* **हुई.** It agrees with its subject **खल.**

पलीता. *m.* A candle. The Gen. case.

मनाये (*s.* **मन्** = to honor.) *v. t.* To soothe, propitiate. The Perf. Part. used substantively.

कहत, *i. e.* **कहता है,** or **कहती है.** A masculine or feminine subject is understood.

आव, खेल, हँस and **बोल,** are all Imperatives.

बनिक (*s.* **वणिज्** = a trader.) *m.* A merchant. It is the subject of **दे.**

हाठ (*s.* **हट्ट** = a market.) *f.* A shop, place of trade. The Loc. case.

बैठन न दे, *i. e.* **बैठने नहीं देता है.**

कह, *i. e.* **कहता है.** The Pres. Imperf. Its subject is understood.

झुक etc., Read:—**झुकता सा तौल.**

करी, *i. e.* **की है,** to agree with **रति.** The Pres. Perf.: its subject, (**जिसने,** etc.) is understood.

कहत, *i. e.* **कहता है.** The Pres. Imperf.: it agrees with **सो** and governs **चाव.**

चाव (*s.* चष् = to wish.) *m.* Ardent desire. It puts रति in the Gen. case.

मोजा (*p.* موزه *moza* = a stocking.) *m.* A stocking; boot. It is followed by a double post-position.

घाव. *m.* A wound, sore. It here means, a hole, and is governed by जाने.

जाने, *i. e.* जानता है. The Pres. Imperf.: it agrees with पी.

राव (*s.* राजा = a prince.) *m.* Master, owner; a Hindoo title. Read:—के राव जानता है.

तजी. The Indef. Perf.: it agrees with its object तिय.

मिले. The Indef. Perf.: it agrees with पिय.

जोड़. The Conj. Part. It governs हित.

बनजारे (*s.* वणिज = a merchant.) *m.* A carrier.

गयो, *i. e.* गया. It refers to the husband or पिय mentioned in the first line.

बलंती, *i. e.* बलती हुई. *v. i.* To burn. The Imperf. Part. adjectival form.

छोड़. The Conj. Part.

सुच (*s.* शुच् = to purify.) *adj.* Pure, good, virtuous.

रमें, *i. e.* रमते हैं, or रमता है. The Pres. Imperf.: it agrees with नायक and governs तिय.

हिये (*s.* हृद = the heart.) *m.* The heart. The Loc. case, में being understood.

समाय, *i. e.* समाती. The Pres. Imperf.: it agrees with अमुच (तिय.)

मोती (*s.* मौक्तिक.) *m.* A pearl. It is governed by चुगे.

चुगे, *i. e.* चुगता है. *v. t.* To pick up with the beak. The Pres. Imperf.: it agrees with हंसा.

लंघन (*s.* लघि = to fast.) *m.* Fasting. Supply करके.

रहि जाय, *i. e.* रह जाता है. The Pres. Imperf. It refers to हंसा.

रसके. *i. e.* रस करके.

गहे, *i. e.* गहता है. The Pres. Imperf.: it agrees with जो understood.

कुच (*s.* कुच् = to bind.) *m. f.* The breasts, bosom. It is governd by गहे.

रिसके, *i. e.* रिसकर (*s.* रुष् = to be angry.) *v. i.* To become angry. The Conj. Part.

केश (*s.* क + ईश = the head + to rule.) *m.* The hair of the head. It is governed by the second गहे.

QUESTIONS.

1. करि सबलन सों दे। Enumerate and exemplify all the different uses of the Ablative case in Hindí.
2. What is the rule for the use of the pronoun अपना?
3. How many Interrogative pronouns are there in Hindí? Name them.
4. What is meant by the word पखानों?
5. भाव भाव की सिद्धि है भाव भाव में भेव॥

   Convert this passage into High Hindí prose, making use of the same words.
6. What is meant by the expression, नहीं मीत को लेव?
7. Distinguish between the uses of, नहो, न, मत, and जिन.
8. What different parts of the Hindí verb are used to express an order, a command, or wish? Illustrate your reply by examples.
9. ये दोऊ कहँ पाइये सोनो और सुगन्ध॥

   Parse this line, using Hindí grammatical terms throughout.
10. करे बुराई सुख चहे, etc. Who or what are the subjects of the verbs करे and चहे?
11. How many vowels are there in the Hindí alphabet?

    What changes are they subject to on account of position in a word? Give examples.

12. State concisely, and exemplify, the different uses of the Present Imperfect tense in Hindí.

13. What are the several meanings of the following words?

    a. बात.

    b. रस.

    c. भाव.

    d. गुण.

14. Of what gender are the following words?

    a. मीन.

    b. चित.

    c. नाव.

    d. ठौर.

15. 'Empty vessels make most noise.' Give the Hindí equivalent.

16. What is meant by the terms:—

    a. सन्धि,

    b. गुण, and

    c. वृद्धि?

17. आप न जावै सासुरै औरन को सिख देत ॥

    To what does the writer refer?

18. Name the different months and seasons of the Hindoo year.

19. Into how many, and what divisions of time, does the Hindoo divide the day and night?

20. What are the principal rules for the distinction of the masculine gender in Hindí.

३ अध्याय ।

अथ प्रेम ।

भूत लगे मदिरा पिये सब काहू सुधि होय ।
प्रेम सुधा रस जिन पियौ तिन न रहै सुध कोय ॥ १ ॥
अद्भुत पैंडौ प्रेम कौ न्याय कहत सब कोय ।
नयननि सों नैयना मिलैं घाव करेजे होय ॥ २ ॥
जे घट बिरह अवां अगिन परपक भये सुभाय ।
तिनहीं घट में नंद भन प्रेम अमी ठहराय ॥ ३ ॥
जब बिछुरत तब होत दुख मिलिकै हियौ सिराय ।
याही में रस द्वै भये प्रेम कह्यौ क्यौं जाय ॥ ४ ॥
जब लग मन के बीच कछु स्वारथ कौ रस होय ।
शुद्ध सुधा कैसें कहैं परै बीच में तोय ॥ ५ ॥

CHAPTER III.

On Love.

A devil possesses the one that drinks wine; he remembers everything;

But he that drinks to the dregs the nectar of love[1], has no recollection (of anything or anybody.)

'Strange is the path of love,[2]' justly remarks everyone,

'Since eyes meeting (certain) eyes cause (incurable) wounds[3].'

Those whose bodies have become seasoned in the fiery furnace of separation,

In their bodies, says Nanda the poet, is placed the nectar of love.[4]

There is deep sorrow at separation (from those we love); meeting them cools our hearts:

In it there are these two properties[5]: how can love be described!

As long as there is selfishness within one's mind, (how can there be true love!)

Can that be called pure nectar into which water has fallen?

Note 1.—Lit., those that have drunk the essence of the nectar of love.

Note 2.—The 'path of love' being the glance of the eye, the line of vision.

Note 3.—Lit., a wound takes place in the liver, that is, the one 'falls in love' with the other.

Note 4.—A difficult passage to translate, but not to understand. The two lines run somewhat thus:—जो घट बिरहरूपी आवा की अगि में आप से आप (स्वभाव से) पके हुए हैं उन्हीं घटों में नन्द कवि कहता है अमी ठहरता है. There is a play on the word घट: it means, (1) body; heart; and (2) an earthen pot. अगि mind; also appears to be used from its similarity to भुनना, to be fried, etc., and नंद from its resemblance to नान्द, a large jar. To have nectar in one's heart, is another way of saying that one is immortal. Forbes makes अमी a feminine noun.

Note 5.—That is, sorrow and joy; sorrow at parting, and joy on meeting.

Glossary.

भूत (*s.* भू = to be.) *m.* A spirit, demon.

लगे and पिये may be read as Perf. Parts.

मदिरा (*s.* मद् = to be pleased.) *f.* Drink, spirituous liquor.

सुधि (*s.* सु + धी = well + to think.) *f.* Understanding, rememberance. It is the subject of होय.

होय, *i. e.* होती है. The Pres. Imperf. Read :—सब किसी को सुध होती है.

पियो, *i. e.* पिया है. The Pres. Perf. : it agrees with रस, and its agent is जिन.

रहै, *i. e.* रहती है. The Pres. Imperf. : it agrees with सुध. तिन is in the Dat. case.

पैंडो, *i. e.* पैंडा (*s.* पद् = to go.) *m.* Road, path. The Sub. verb is understood.

कहत, *i. e.* कहते हैं. The Pres. Imperf. : it agrees with सब कोई. Read :—न्याय से etc.

मिलैं, *i. e.* मिलते हैं. The Pres. Imperf : it agrees with नयना.

करेजे, *i. e.* कलेजे (में.) *m.* The liver.

होय, *i. e.* होता है, or होजाता है. The Pres. Imperf. : it agrees with घाव.

बिरह (*s.* वि + रह् = much + to leave.) *m.* Separation. Read :—बिरहरूपी.

अवां, *i. e.* आवा. *m.* A kiln, potter's kiln. Read :—आवा की अग्नि में.

परपक्व, *i. e.* पके (*s.* पच् = to cook.) *adj.* Cooked, matured, seasoned.

भये, *i. e.* हुए हैं. It agrees with घट.

नंद. *m.* The poet of that name.

भन (*s.* भण् = to speak.) A Sanskrit word here used for कहता है.

अमी (*s.* अमृत = nectar.) *m.* Nectar. It is the subject of ठहराय.

ठहराय, *i. e.* ठहरता है (*s.* ष्ठा = to remain.) *v. i.* To remain, stay. The Pres. Imperf.

बिछुरत. The Pres. Imperf. : it agrees with a masc. or fem. subject understood.

होत, *i. e.* होता है. It agrees with दुख.

मिलिकै, *i. e.* मिलकर. The Conj. Part.

सिराय, *i. e.* सिराता है (*s.* शीत = cold.) *v. i.* To become cool. The Pres. Imperf.: it agrees with हियो.

कह्यो, *i. e.* कहा. Read:—प्रेम क्योंकर कहा जाय.

होय, or होए. The Cont. Fut.: it agrees with रस.

कहैं, *i. e.* कहें. The Cont. Fut.: it agrees with a subject (हम, etc.) understood.

परे, *i. e.* पड़े. The Cont. Fut.: it agrees with तोय.

दोहा ।

मन मतंग मद रस मत्यौ धस्यौ प्रेम रन धाय ।
लोक वेद कुल कान की दई सैन बिचलाय ॥ ६ ॥
नीकौ बिरह समीप तें जा में मिलन की आस ।
कहिये भलौ संयोग क्यौं जा में बिछुरन त्रास ॥ ७ ॥
प्रीति न टूटै अनमिले उत्तम मन की लाग ।
सौ युग पानी में रहै मिटै न चकमक आग ॥ ८ ॥

COUPLETS.

He whose elephant-like mind, becoming infatuated with lust,[1] has rushed (wildly) into the battle-field of love,

He has scattered (the heaven-sent) army of modesty, (thought) of his family, (respect) for the Vedas, (and regard for the opinion) of the world.

Sweet is that separation where there is hope of a speedy union[2];

But tell me, how can that union (be called) good, in which there is fear of a (speedy) separation!

Friendship between the minds of the good is not broken by separation[3]:

Although it remain a hundred ages[4] in water, still, the fire in the flint is not effaced.

Note 1.—There is here a play on the word मद which cannot be preserved in the translation. Besides meaning, pride arrogance, etc., it is also the name of the matter secreted from the temples of the male elephant during certain seasons, say, copulation time.

Note 2.—सुख से दुख भला जो थोड़े दिन का हो.

Note 3,—प्रीति also means, love. The meaning is that, true friendship, or true love, is not marred by distance.

Note 4.—The four ages of the Hindoos are:—The सत्युग, or Age of Truth, which lasted 1,728,000 years; The त्रेतायुग, or Silver Age, which lasted 1,296,000 years; the द्वापरयुग, or Copper Age, which lasted 864,000 years; and the कलियुग, or Black Age, in the beginning of which we now are, and which will last 432,000 years.

Glossary.

मतंग (*s.* मद् = to be pleased, etc.) *m.* An elephant. Read:—मनरूपी मतंग.

मद (*s.* मद् = to be pleased, etc.) *m.* Pride, conceit; delight, pleasure. Read:—मद के रस से.

मत्यो, *i. e.* माता हुआ (*s.* मत्त = intoxicated.) *v. i.* To be intoxicated, The Perf. Part. used adjectively.

धस्यो, *i. e.* धसा है. *v. i.* To enter. The Pres. Perf.: its subject is मनरूपी मतंग.

रन (*s.* रण् = to sound.) *m.* Battle. Read:—प्रेम के रण में धा धसा है.

धाय, *i. e.* धा, etc. (*s.* धाव् = to go.) *v. i.* To run. The Conj. Part.

कान. *f.* Modesty.

दई बिचलाय, *i. e.* बिचला दी है. *v. t.* To turn away, drive off. The Pres. Perf.: it agrees with its object सेन.

सेन (*s.* सेना = an army.) *f.* An army. It puts लोक, वेड, कुल, and कान in the Gen. case.

समीप (*s.* सम् + आप् = with + to occupy.) *prep.* Near, by. It is here used of time. समीप तें मिलन = a speedy union.

संयोग (*s.* सम् + युज् = with + to meet.) *m.* Union. Supply कहा जाए, or the Sub. verb.

बिछुरन, *i. e.* बिछुरने (का.) The Inf. used as a verbal noun.

त्रास (*s.* त्रस् = to fear.) *m.* Fear. The Sub. verb is understood: it puts बिछुरन in the Gen. case.

टूटै, *i. e.* टूटती है (*s.* त्रुट् = to cut.) *v. i.* To be broken. The Pres. Imperf.: it agrees with प्रीति.

अनमिले is the Perf. Part. of मिलना used substantively, with the negative prefix अन.

लाग (*s.* लगि = to be near.) *f.* Love, friendship. Supply the Sub. verb.

युग (*s.* युज् = to unite.) *m.* An age. The Loc. case, तक, etc., being understood.

पानी (*s.* पा = to drink.) *m.* Water.

रहै, *i. e.* रहे. The Cont. Fut.: it refers to चकमक.

मिटै, *i. e.* मिटती है. The Pres. Imperf.: it agrees with आग.

चकमक (*f.* چک مک *chak-mak* = a steel for striking fire.) *m.* A steel for striking fire with. It here means, however, चकमक का पत्थर, a flint. Also चकमाक.

QUESTIONS.

1. जिन कियो. What are the rules for the use of the Agentive case?
2. What verbs govern the Dative case in Hindí?
3. **नयननि सों नयना मिलैं घाव करेजे होय ॥**
   Parse this line, using Hindí grammatical terms throughout.
4. स्वारथ को रस होय। Translate the words को and रस.
5. Illustrate by examples the different uses of the Contingent Future.
6. Give the etymology of the following words:—
   a. सुधा.
   b. बिरह.
   c. स्वारथ.
   d. संयोग.
7. Quote the rules by which you determine the gender of the following nouns:—

a. भूत.	*e.* अमी.
b. मदिरा.	*f.* कान.
c. सुधि.	*g.* सैन.
d. घैंड़ा.	*h.* पानी.

8. **मन मतंग मद रस मत्यौ धस्यौ प्रेम रन धाय।**
   लोक वेद कुल कान की दई सैन बिचलाय ॥
   Convert this couplet into plain High Hindí prose.
9. What are the names of the four Hindoo ages?
10. What are the various uses of the Accusative case in Hindí?
11. What are the principal rules of सन्धि as used in Modern High Hindí?
12. How many consonants are there in the Hindí alphabet? How many of these are semivowels, sibilants, and aspirates?

४ अध्याय ।

अथ नेच ।

अमी हलाहल मद भरे सेत श्याम रतनार ।
जियत मरत झुक झुक परत जिहि चितवत इक बार ॥ १ ॥
दौरत काहू और के थकै न वेऊ और ।
मेरे दृग पै थकै रहैं देखत पिय दृग दौर ॥ २ ॥
प्यारी दृग अंजन दिये यहै लुकंजन होय ।
आय हियै मन लै गई देख सक्यौ नहिं कोय ॥ ३ ॥
नयन सलौंने अधर मधु कह रहीम घट कौन ।
मीठौ भावै लौन पर मीठे हू पर लौन ॥ ४ ॥
मन राखौं हौं बरजिकै जिय राखौं समझाय ।
नैना बरजे ना रहैं मिलैं अगाऊ जाय ॥ ५ ॥

CHAPTER IV.

ON THE EYE, ETC.

She whose eyes are white[1], red, and black, filled, (as it were), with nectar, poison, and wine,

At a single glance from her, one is restored to life, slain, or intoxicated[2].

No one becomes fatigued with (watching) the gambols[3] of another,

But these (roguish) eyes of mine are a-weary with watching the movements of my lover[4].

The loved one put collyrium on her eyes, and thus becoming invisible,[5]

She came and stole my mind and heart away, but no one was able to see her.

'The (tears of one's) eyes are salt, the (nectar of one's) lips sweet', says Rahíma[6]; 'what is this body (of ours composed of),

'Which things sweet please after things salt, and things salt after things sweet[7]!'

My soul I forbid, and my mind I restrain by making it understand,

But these (mischievous) eyes of mine will not be withheld[8], nor will they refrain from going forward to join (those of my lover.)

NOTE 1.—Here the white of the eye is compared to nectar, which restores to life; the black or brown, to poison, which kills; and the red of the bloodshot, or lustful eye, to wine, which intoxicates.

NOTE 2.—Lit., stooping and stooping he falls—which illustrates the actions of the drunken.

NOTE 3.—Lit., racing.

NOTE 4—That is, through admiring him.

NOTE 5—Lit., and this (*i. e.* अंजन) becoming लुकाञ्जन. The word लुकाञ्जन means, an ointment, the application of which to the human eye renders one invisible. No such ointment ever existed. One of its ingredients is said to be the brain of an owl.

NOTE 6.—That is, the poet Rahíma, born *sambat* 1580.

NOTE 7.—Which may be illustrated thus: The lover first *sees* his beloved to be able to fall in love with her; having seen and fallen in love with her, he wishes to kiss her on the mouth; and from kissing her on the mouth he soon makes bold to kiss her on the eyes.

NOTE 8.—One cannot restrain one's eyes from looking unless one shut them—or remove them.

GLOSSARY.

नेत्र (*s.* नेत्र = a leader.) *m.* The eye.

हलाहल (*s.* हल् = to plough.) *m.* Poison, deadly poison.

भरे, *i. e.* भरे हुए हैं. Read:—सो मानो अमी हलाहल तथा मद से भरे हुए हैं, etc.

सेत (*s.* श्वित् = to be white.) *adj.* White.

रतनार (*s.* रक्त = red.) *adj.* Red, reddish. Read:—जिस के नेत्र श्वेत श्याम तथा रतनार हैं, etc.

जियत, *i. e.* जीता है. The Pres. Imperf.: the subject is understood to this and to the following verbs.

मरत, *i. e.* मरता है. The Pres. Imperf.

झुक झुक, or झुक झुकर. The Conj. Part.

परत, *i. e.* पड़ता है. The Pres. Imperf.

चितवत, *i. e.* चितवती है. The Pres. Imperf.: it agrees with a feminine subject understood.

दौरत, *i. e.* दौड़ते. The Imperf. Part. used substantively.

थकै, *i. e.* थकता है. *v. i.* To become tired. The Pres. Imperf.: it agrees with कोऊ और.

दृग (*s.* दृश् = to see.) *m.* The eye. It is the subject of थक रहैं.

थक रहैं, *i. e.* थक रहते हैं. A Continuative Compound—Pres. Imperf.

देखत, *i. e.* देखते देखते. The Imperf. Part.: it governs दौर.

दौर, *i. e.* दौड़. *f.* Running, racing. It is usually found written with धूप.

अंजन (*s.* अञ्ज् = to beautify.) *m.* A collyrium. Read:—प्यारी के दृगों में अंजन दिये हुए हैं और यही लुकंजन होकर etc.

लुकंजन (*s.* लोक् + अञ्ज् = to see + to anoint) *m.* Name of a fabled ointment.

आय, *i. e.* आकर. The Conj. Part. It refers to प्यारी.

ले गई, *i. e.* ले गई. The Indef. Perf.: it agrees with वह (*i. e.* प्यारी) understood.

देख सक्यो, *i. e.* देख सका. The Indef. Perf.: it agrees with कोय.

सलोंने (*s.* स + लवण = with + salt.) *adj.* Salt, salted.

अधर (*s.* अ + धृ = not + to hold.) *m.* The lip; lower lip. The Sub. verb is understood.

कह, etc. Read:—कवि रहीम कहता है कि यह घट कौनसा वस्तु है.

भावे, *i. e.* भाती है (घट को) The Pres. Imperf.: it agrees with मीठी, *i. e.* मिठाई.

राखों हों, *i. e.* रखती हूं. The Pres. Imperf.: a feminine subject is understood.

बरजिके, *i. e.* बरजकर (*s.* वृज् = to forsake.) *v. t.* To forbid, stop. The Conj. Part.

समझाय, *i. e.* समझाकर. The Conj. Part.

बरजे. The Perf. Part. used substantively.

रहें, *i. e.* रहते हैं. The Pres. Imperf.: it agrees with नैना.

मिलें, *i. e.* मिलते हैं. The Pres. Imperf. Read:—आगे जाकर पिय के नयनों से मिलते हैं.

दोहा।

जब बरजे तब ना रहे गये प्रेम रस लैन।
अप बस ते पर बस भये ये बिसवासी नैन ॥ ६ ॥
पल न लगत है एक पल छिन न घटत घट सांस।
साहस मन जबतें चुभी नयन सैन की फांस ॥ ७ ॥

समझाये समझत नहीं पलक देत नहिं चैन।
नीर भरे प्यासे रहैं निपट अनोखे नैन ॥ ८ ॥
पिय मूरति चित लायकै अब रोवैं ये नैन।
बैरी आग लगायकै दौरै पानी लैन ॥ ९ ॥
प्यारे नैनन की कथन कैसे कहौं कवित्त।
खिनक साह खिन चोरटा खिन बैरी खिन मित्त ॥ १० ॥

COUPLETS.

On being forbidden, they stole away (to my lover) to take the sweets of love[1]:

These distracting eyes (of mine) have now gone out of my power into that of another[2].

My eyelids close not for a moment, nor do the sighs of my heart abate for an instant,

Since my bold mind has been pierced by the shaft-like glance[3] of his (roguish) eye.

They will not be made to understand, nor do they give me a moment's rest:

Full of water, yet thirsty[4]! strange, indeed, are these eyes (of mine!)

These eyes having brought the image of my lover into my mind,[5] now cause me to weep[6];

The wretches, having first set me on fire, now run to bring water.[7]

How can I tell you in verse the story of the (roguish) eyes of my lover!

One moment they are honest[8], the next, thieves; one moment enemies, the next friends.

NOTE 1.—That is, they glanced towards my lover in order to console my mind. Past time is here idiomatically used for present time.

NOTE 2.—That is, she cannot now help looking at her lover.

NOTE 3.—The word सैन is here used in a double sense. It means, (1) a sign or wink of the eye, and (2) an army. Its second meaning bears on साहसी, brave, चूभना, to be pierced, and, फांसी, a shaft, all terms used in connection with an army.

NOTE 4.—That is, they are full of tears and thirst for a sight of her lover.

NOTE 5.—Meaning, having caused me to see my lover.

NOTE 6.—Lit., how these eyes weep.

NOTE 7.—The proverbial saying depicting hypocrisy is: आग लगाइ पानी को दौड़ना. The eyes by first seeing the lover set her mind on fire with desire, and afterwards wept as if to quench that fire.

NOTE 8.—Honest, when they do not look at me; thieves, when they stealthily glance towards me; enemies, when they frown at me; and friends, when they smile on me.

GLOSSARY.

बरजे, रहे, and **गये,** may be all taken as Indef. Perfs.

लेन, *i. e.* **लेने को.** The Inf. of Purpose. Read:—**ये प्रेम के रस लेने गये.**

अप, etc. Read:—**ये बिसवासी नैन अपने बस से जाकर पर के बस में होगये हैं.**

बिसवासी (*s.* **वि** + **श्वस्** = not + to breathe.) *adj.* Doubtful, doubting.

पल, *i. e.* **पलकें.** The second **पल** means, a moment.

लगत, *i. e.* **लगती हैं.** The Pres. Imperf.: it agrees with the first **पल.**

घटत, *i. e.* घटती है. The Pres. Imperf.: it agrees with सांस.

सांस (*s.* श्वास = breath.) *f.* Breath; sigh.

साहस, *i. e.* साहसी (*s.* सह् = to bear.) *adj.* Bold, brave, resolute.

चुभी. *v. i.* To be pierced. The Indef. Perf.: it agrees with फांस.

सैन (*s.* सञ्ज्ञ = a gesture.) *f.* A wink, sign, hint.

फांस, *i. e.* फांसी. *f.* A splinter; a small spear or shaft.

समझाये. The Perf. Part. used substantively. Note the idiom.

समझत, *i. e.* समझते हैं. The Pres. Imperf. The reference is to her eyes.

देत, *i. e.* देते हैं. See the last word. It governs चैन.

चैन. *m.* Ease, rest, repose.

नीर, etc. Read:—नीर से भरे हुए हैं तौभी प्यासे रहते हैं.

अनोखे. *adj.* Strange.

मूरति (*s.* मूर्ति = an image.) *f.* An image. It is governed by लायके.

लायके, *i. e.* लाकर. The Conj. Part.

रोवैं, *i. e.* रोते हैं. The Pres. Imperf.: it agrees with नैन.

लगायके, *i. e.* लगाकर. The Conj. Part.: it governs आग.

दौरे, *i. e.* दौड़ते हैं. The Pres. Imperf.: it agrees with सैरी, which refers to नैन.

लैन, *i. e.* लेने (को.) The Inf. of Purpose.

कथन, *i. e.* कथा (*s.* कथ् = to say, tell.) *f.* A story. It is governed by कहौं.

कहौं, *i. e.* कहूं. The Cont. Fut. Read:—कविता में मैं कैसे कहूं.

कवित, *i. e.* कविता (*s.* कु = to sound.) *f.* Poetry.

खिनक (*s.* क्षण = a moment.) *m.* An instant, moment. The word is खिन, the क being of Prakrit origin.

साह (*s.* साधु = good, virtuous.) *m.* An innocent person; a merchant. The Sub. verb is understood.

चोरटा, *i. e.* चोट्टा (*s.* चुर् = to steal) *m.* A thief, dishonest person.

दोहा ।

अनियारे तीखे कुटिल अंकुस से दृग बान ।
लागत सीधे आयकै पाछैं खैंचैं प्रान ॥ ११ ॥
प्रीतम नैनन में गिरी जिन नैनन की सैन ।
फिर काढ़न कौं चाहियै वेई तीखे नैन ॥ १२ ॥
लटपट पग धरती धरै अटपट बोलत बैन ।
कछु पिय सों खटपट भई टपटप टपकत नैन ॥ १३ ॥
पात झरंते इमि कहैं सुन तरुवर बन राय ।
अब के बिछुरे कब मिलैं दूर परेंगे जाय ॥ १४ ॥
आलम ऐसी प्रीति कर ज्यौं वारिज हित वार ।
वह सूखे वह ना रहे मिटे मूल दल डार ॥ १५ ॥

GLOSSARY.

The arrow-(like glance of the roguish) eye is pointed, sharp, and bent, and like the goad,

(Although) it strikes straight, yet, (on being removed), it takes away one's life[1].

The glance of whose eyes falls into the eyes of the beloved,

(The glance) of these same sharp eyes is required[2] to take it out again.

She hesitatingly puts her feet to the ground, and speaks in broken syllables;

Her eyes shed continuous tears: she has had somewhat of a quarrel with her lover.

Say the leaves on being carried away (by the Autumn wind):—
'Listen, O tree, king of the forest;

'Now that we are being separated and carried far away[3], when shall we meet thee again!'

O Álama[4], make friendship similar to the friendship between the lotus and water;

When the one[5] dries up, the other is effaced, root, stalk, and leaf.

NOTE 1.—The meaning intended being that, one is ready to die when one is deprived of the sight of those one loves.

NOTE 2.—That is to say, union is the only solace for one in love.

NOTE 3.—Lit., having gone far away we shall fall. The answer is, never.

NOTE 4.—The poet Álama is said to have been born *sambata* 1712. He was at first a Bráhman, but afterwards became a follower of the prophet.

NOTE 5.—The first **वह** refers to **वार**, and the second to **वारिज**.

GLOSSARY.

अनियारे (*s.* **अणि** = the edge, or point of a weapon.) *adj.* Sharp, pointed.

अंकुस (*s.* **अङ्क्** = to mark.) *m.* An elephant goad.

बान (*s.* **वण्** = to sound.) *m.* An arrow. It is here used for sight, glance, etc. The Súb. verb is understood.

लागत, *i. e.* **लगते हैं**. The Pres. Imperf.: it agrees with **वे** (*i. e.* **बान**, understood.

आयके, *i. e.* **आकर**. The Conj. Part.

खैंचैं, *i. e.* खैंचते हैं. *v. t.* To draw, pull out. The Pres. Imperf. It has the same subject as लागत.

प्रान (*s.* प्र + अन् = much + to breathe.) *m.* Life. It is usually considered a plural noun.

प्रीतम (*s.* प्री = to love.) *m.* A lover, one greatly loved. The Gen. case governed by नैनन.

गिरी, *i. e.* गिरी है. *v. i.* To fall. The Pres. Perf.: it agrees with सैन.

काढ़न कौं, *i. e.* काढ़ने को. The Inf. of Purpose.

लटपट. *adv.* Staggering, tripping.

धरती (*s.* धरित्री = the earth.) *f.* The earth, ground. The Loc. case.

धरै, *i. e.* धरती है. The Pres. Imperf.: a feminine subject is understood

अटपट. *adv.* Incoherently, inconsiderately. Also अटपटो and अटपठी.

बोलत, *i. e.* बोलती है. The Pres. Imperf. See धरै above.

खटपट. *f.* A quarrel. It is the subject of भई.

भई, *i. e.* हुई है. The Pres. Perf.

टपटप. Lit., drop (by) drop. टप. *m.* A drop. Read:—टप टप करके.

टपकत, *i. e.* टपकते हैं. *v. i.* To drip. The Pres. Imperf.: it agrees with नैन.

झरंते, *i. e.* झरते (*s.* झ = destroyed.) *v. i.* To fall (as leaves from a tree.) The Imperf. Part. used substantively.

कहैं, *i. e.* कहते हैं. The Pres. Imperf.: it agrees with पात.

सुन. The Imper.

बिछुरे. The Perf. Part. used substantively.

मिलैं, *i. e.* मिलेंगे. The Cont. Fut. Read:—हम कब मिलैं.

परैंगे, *i. e.* पड़ेंगे. The Abs. Fut. The subject is हम understood.

जाय, *i. e.* जाकर. The Conj. Part.

आलम. *m.* A poet of that name.

कर. The Imper. It governs प्रीति.

वारिज (*s.* वारि + जन् = water + to be produced.) *m.* A lotus. Read:—ज्यों वारिज के लिये वारि का हित, or ज्यों वारिज तथा वारि का हित etc.

सूखे (*s.* शुष् = to dry.) *v. i.* To dry. The Cont. Fut.

रहे and मिटे may also be read as Cont. Futs.

मूल (*s.* मूल = a root.) *m.* A root. Read:—मूल टल डार से.

दोहा ।

प्रीति जेा सीखेा ईख सैां जहां जु रस की खान ।
जहां गांठ तह रस नहीं यही प्रीति की बान ॥ १६ ॥
बेलरियां कुलवंतियां नेहा न चूकंत ।
जिथे कंठ बिलगियां तिथे ही सूखंत ॥ १७ ॥
प्रीति जेा ऐसी कीजियै ज्यैां निसि चंदा हेत ।
ससि बिन निसि है सांवरी निसि बिन चंदा सेत ॥ १८ ॥
बिपत बराबर सुख नहीं जेा थेाड़े दिन हेाय ।
इष्ट मित्र बन्धू जिते जान परैं सब कोय ॥ १९ ॥
नेह निबाहन कठिन है फिर्‌यैा जगत सब जेाय ।
बिमल प्रीति नहिं देखियै स्वारथ लग सब कोय ॥ २० ॥

COUPLETS.

If you would learn (the ways of true) friendship, let it be from the sugar-cane, which is a mine of sweetness;

But where there is a knot[1], there is no sweetness: this is the nature of friendship also.

The (lowly) creeper and the chaste woman fail not in their love;

As much as they are separated[2] from the bosoms[3] (which support them), so much do they wither away.

If you would make friendship, (let it be) like the friendship between the night and the moon:

Without the moon the night is dark, without the night the moon is pale[4].

There is no happiness equal to the sorrow that (lasts) only a few days;

(It is then) our sincere (and hollow) friends and kinsmen determine themselves[5].

It is difficult, indeed, to maintain true friendship; I have wandered through the wide world and seen (it to be so):

Sincere friendship is not to be found (anywhere); all are (hopelessly) involved[6] in selfishness.

NOTE 1.—The 'knot of friendship' may be called 'selfishness.'

NOTE 2.—The creeper cannot exist without the support of a wall, etc., nor a woman very well without a husband—at least the Hindoo thinks so.

NOTE 3.—The student should be careful to distinguish between कंठ, the bosom, and कंत, a husband, a sweetheart. Both meanings are here intended.

NOTE 4.—Because it would be then day.

NOTE 5.—For a useful list of Intensive Compounds the student is referred to Kellog's *Hindí Grammar*, page 260.

NOTE 6.—The word लग may be taken, with equal appropriateness, for लगि = लिये. The sense in both cases remains practically the same.

GLOSSARY.

सीखो, *i. e.* सीखो (*s.* शिक्ष् = to learn.) *v. t.* To learn. The Cont. Fut.: its subject is understood.

खान (*s.* खन् = to dig.) *f.* A mine. The Sub. verb is understood.

गांठ (*s.* ग्रन्थि = a joint.) *f.* A knot. The Sub. verb is understood.

बेलरियां, *i. e.* बेलियां (*s.* वल् = to surround.) *f.* A creeper. It is the joint subject of चूकंत.

कुलवंतियां (*s.* कुल = family.) *f.* A chaste woman, a woman of a noble family. Joint subject with बेलरियां.

नेहा, *i. e.* नेह (*s.* स्नेह = love.) *m.* Love. Read:—नेह में नहीं चूकती हैं.

चूकंत, *i. e.* चूकती हैं. The Pres. Imperf.

जिये, *i. e.* जितने.

कंठ (*s.* कण्ठ = the throat.) *m.* The bosom. Read:—कंठ से.

बिलगियां, *i. e.* बिलगती हैं (*s.* वि + लग् + not + to be connected with.) *v. i.* To be separated. The Pres. Imperf.

तिये, *i. e.* इतने.

सूखंत, *i. e.* सूखती हैं. The Pres. Imperf. The subject वे (*i. e.* बेलरियां, etc.) is understood.

प्रीति, etc. The sentence is elliptical. Read:—यदि आप प्रीति करें तो ऐसी कीजिये etc.

निसि (*s.* निशा = night.) *f.* Night. Also निशि.

सांवरी, *i. e.* सांवली (*s.* श्यामल = black.) *adj.* Dark.

चंदा (*s.* चन्द्र = the moon.) *m.* The moon. The Sub. verb is understood.

बिपत (*s.* विपत्ति = a calamity.) *f.* Calamity, misfortune.

बराबर (*p.* برابر *barábar* = equal, etc.) *prep.* Equal to, etc. It puts बिपत in the Gen. case.

थोरे. *adj.* Little, few. Read:—जो वह थोड़े दिन की होए.

इष्ट (*s.* इष् = to desire.) *adj.* dear, beloved.

बन्धू (*s.* बन्ध् = to fasten.) *m.* A kinsman, friend.

जान परें, *i. e.* जान पड़ते हैं. An Intensive Compound, Pres. Imperf.

निबाहन, *i. e.* निबाहना. The Inf.

फिरौं, *i. e.* फिरा हूं. The Pres. Perf.: मैं is understood.

जगत (*s.* गम् = to go.) *m.* The world. It is governed by जोय.

जोय. The Conj. Part.

बिमल (*s.* वि + मल = not + dirt.) *adj* Pure, sincere.

देखिये. The Gerundive tense, with the passive signification of देखा जाता है.

लग, *i. e.* लगे हुए हैं. Read:—सब कोई अपने अपने स्वार्थ में लगे हुए है.

दोहा।

प्रीति प्रीति सब कोउ कहै कठिन तासु की रीति।
आदि अंत निबहै नहीं बारू की सी भीति॥ २१॥
सहसर डुबकी मैं लई मुक्ता करहि न लाग।
सागर को कहा दोष है बुरे हमारे भाग॥ २२॥
नवला निकसी तीर जब नीर चुवत बरबीर।
मनो अंसुवन रोवत बसन तन बिछुरन की पीर॥ २३॥
अलकावलि में देखियै गोरे मुख की लोय।
ज्यों रूखन में चांदनी झिलमिल झिलमिल होय॥ २४॥
मुक्ता तिय के कान में का गुन सदा कंपाय।
तिरछी चितवन ते डरै मत फिर बेध्यौ जाय॥ २५॥

COUPLETS.

Every one calls 'friendship, friendship,' (but in reality), its ways are difficult;

From first to last it is as unstable as a wall of sand[1].

Thousands of times have I dived[2], but no pearls have come to my hand:

Why blame the sea! It is my fate that is bad[3].

O Barbíra[4], when a young woman, (after bathing), comes out on to the bank, (the water-drops that fall from her)

Resemble tears shed by her clothes at the pain of being separated from her (fair) body.

Behold the splendour of a fair face through (its dark) encircling curls,

And it will appear to you as the moonbeams shimmering through (the soft foliage of) trees.

By what (secret) virtue does the pearl in a woman's ear ever tremble!

It fears lest it be again pierced by the sidelong glances (of its fair owner.)

NOTE 1.—There was a day, reader, when you knew not your friend, and there shall assuredly come a day when he shall be again unknown to you.

NOTE 2.—Which means, many times have I tried, but without success. There is a tide in the affairs of men etc.

NOTE 3.—Do not blame the world, blame Fate: the Fatalist's cry.

NOTE 4.—Most likely an imaginary personage, or some obscure poet of that name.

GLOSSARY.

कहै, *i. e.* कहते हैं. The Pres. Imperf.: it agrees with सब कोउ.

रीति (*s.* री = to go.) *f.* Custom, usage, habit. The Sub. verb is understood.

अंत (*s.* अम् = to go.) *m.* End.

निबहै, *i. e.* निभती है. The Pres. Imperf.: it agrees with a pronoun, understood, representing the feminine noun प्रीति.

सहसर (*s.* सहस्र = one thousand.) *adj.* One thousand.

डुबकी *f.* A dip, dive. डुबकी लेनी, or मारनी, to dive.

लई, *i. e.* ली है. The Pres. Perf.: it agrees with डुबकी. मैं ने is understood.

मुक्ता (*s.* मुच् = to be free.) *m.* A pearl. It is the subject of लाग.

लाग, *i. e.* लगा है. The Pres. Perf. करहि is in the Dat. case.

भाग (*s.* भाग्य = fate.) *m.* Fate, fortune. It is usually considered a plural noun. The Sub. verb is understood.

नवला (*s.* नव = new.) *f.* A young woman. It is the subject of निकसी.

निकसी, *i. e.* निकसी है. The Pres. Perf.

तीर (*s.* तीर् = to get over.) *m.* A bank, shore. The Loc. case.

चुवत,, *i. e.* चूता है (*s.* च्यु = to go.) *v. i.* To leak, drop. The Pres. Imperf.: it agrees with नीर.

बरबीर. A proper noun. See note 4.

अंसुवन, *i. e.* आंसूओं (से.) (*s.* अश् = to spread.) *m.* A tear.

रोवत, *i. e.* रोता है (*s.* रुद् = to weep.) *v. i.* To weep. The Pres. Imperf.: its subject is बसन.

बिछुरन, *i. e.* बिछुरने. The Inf. used substantively. Read:—तन से बिछुरने की पीर से etc.

पीर (*s.* पीड़ा = pain.) *f.* Pain, anguish.

अलकावलि (*s.* अलक + आवलि = curl + row.) *f.* A row of side curls.

गोरे (*s.* गौर = fair.) *adj.* White, fair.

लोय, *i. e.* लोई (*s.* लय = sport, etc., or लोम = hair of the body.) *f.* Splendour of the countenance. It is governed by देखिये.

रूखन, *i. e.* रूखों (*s.* रुक्ष = a tree.) *m.* A tree.

चांदनी (*s.* चन्द्र = the moon.) *f.* Moonlight. It is the subject of होय.

झिलमिल २, *i. e.* झिलमिलाकर २. *v. i.* To twinkle, undulate as the flame of a candle. The Conj. Part.

होय, *i. e.* होती है. The Pres. Imperf.

कंपाय, *i. e.* कांपता है (*s.* कंप् = to tremble.) *v. i.* To tremble. The Pres. Imperf.: it agrees with मुक्ता.

तिरछी (*s.* तिरस + अच् = crooked + to go.) *adj.* Crooked; sidelong.

डरै, *i. e.* डरता है. The Pres. Imperf.: it agrees with वह (*i. e.* मुक्ता) understood.

बेधी जाय, *i. e.* बेधा जाए. The Cont. Fut. Passive.

दोहा ।

रोमावलि हियरे सखी नाहिन ए री नांहिं ।
स्याम ध्यान हिरदे बसे ता की है परछांहिं ॥ २६ ॥
चुम्बन समय जु नासिका बेसर मुतिय डुलाय ।
अधर छुरावत पीय पै मानो हा हा खाय ॥ २७ ॥
तिल चारा पानिप सलिल अलक फंद बलि चार ।
मन पंछी गहि गहि किते डारै श्रवन पिटार ॥ २८ ॥
गुंजा ऐसे हो रहे मुक्ता बेसर बाल ।
नयन ओर के स्याम सब अधर ओर के लाल ॥ २९ ॥
जब तें मो ऊपर पड़ी स्याम सलोनी ज्योति ।
लौनी लागै भीति ज्यों देह दूबरी होति ॥ ३० ॥

COUPLETS.

(These you see are) not the downy hairs of my body, companion; no, dear, no;

It is but the shadow of the thought of my dark (lover[1], that ever) dwells in my heart.

At the time of being kissed, the pearl in her nose-ornament trembles (sweetly),

As if in sorrow[2] (at the prospect) of being separated from the lips of the lover.

The beautiful mole (on her cheek consider) murky[3] water, and her fair ringlets a winding snare:

How many birds of the mind does she continually entrap with these!—casting them into the cage of her ear.

The pearls in the nose-ring of the fair one resemble *gunjá* seeds;

Those near her eyes are dark, those near her lips red[4].

Ever since the splendour of that dark, beautiful form fell on my (vision),

(My poor) body has been melting away like the salt[5] efflorescing from an (old mud) wall.

NOTE 1.—Say Shrí Krishna. The outrageous idea is that, the *thought* of her dark lover cast a dark shadow outside and over her breast!

NOTE 2.—Lit., as if eating alas! alas! Consult Kellog's *Hindí Grammar*, page 276, for some of the many uses of the verb खाना.

NOTE 3.—For पानिय, agony anguish, etc., some copies read मानिय, *i. e.* मानिये, please consider. The reference is to a certain method of bird-catching practised by natives.

NOTE 4.—Those near her eyes are dark from the shadow of the काजल or lampblack with which her eyes are painted, while those near her lips obtain their red color from her betel-stained lips.

NOTE 5.—This is the saline matter seen on a mud wall when it is first built, and which soon disappears.

GLOSSARY.

रोमावलि (*s.* रोमन् + आवलि = hair of the body + row.) *f.* The hair on the belly near the navel.

हियरे, *i. e.* हृदय की.

ध्यान (*s.* ध्यै = to reflect.) *m.* Thought, reflection. Read:—श्याम का ध्यान जो मेरे हृदय में बसता है, etc.

बसे, *i. e.* बसता है. The Pres. Imperf.: it agrees with ध्यान.

परछांहि (*s.* प्रति + छाया = against + shadow.) *f.* A shadow. It is the subject of है.

चुम्बन (*s.* चुबि = to kiss.) *m.* Kissing, osculation. The Gen. case.

बेसर. *f.* A nose ornament. Read:—नासिका की बेसर का मोती डोलता है.

डुलाय, *i. e.* डोलाता है (*s.* दुल् = to shake.) *v. i.* To move, shake. The Pres. Imperf.: it agrees with मुतिय, *i. e.* मोती.

छुराय्त, *i. e.* छुड़ाते. *v. i.* To liberate, set free. The Imperf. Part. used substantively. Read:—पिय के अधरों से छुड़ाते समय etc.

हा हा (*s.* हा = to leave.) *inter.* Alas! alas!

खाय, *i. e.* खाता है. The Pres. Imperf.: it agrees with वह (*i. e.* मोती) understood.

तिल (*s.* तिल् = to be unctuous.) *m.* A mole on the skin. The Sub. verb is understood.

चारा, *i. e.* चारु (*s.* चर् = to go) *adj.* Beautiful.

पानिप, *i. e.* पांप (*s.* पाप = sin.) *m* Agony, torture.

सलिल (*s.* सल = water.) *m.* Water.

फंद, *i. e.* फंदा or फांदा (*s.* पाश = a noose.) *m.* A snare, noose. The Sub. verb is understood.

बलि, *i. e.* बलदार. *adj.* Coiled, convoluted.

पंछी, (*s.* पक्षिन् = a bird.) *m.* A bird. Also पछी.

गहि गहि, *i. e.* गह गहकर. A double Conj. Part.

डारै, *i. e.* डालती है. The Pres. Imperf.: it agrees with वह (*i. e.* स्त्री, etc.) understood.

पिटार, *i. e.* पिटारी (*s.* पिटक = a basket.) *f.* A leather trunk for holding clothes, etc. It must here be read, cage. Read:—श्रवणरूपी पिटारी में.

गुंजा (*s.* गुंज = to sound.) *m.* The seed of the *Abrus Precatorius*.

हेा रहे, *i. e.* हेा रहे हैं—to agree with मुक्ता.

नयन ओर, etc. Read:—नयन की ओर के मुक्ता सब श्याम हैं, etc.

लाल (*s.* लस् = to sport.) *adj.* Red.

पड़ी. The Indef. Perf.: it agrees with ज्योति.

लौनी, *i. e.* लूनी (*s.* लवण = salt.) *f.* The salt that effloresces from a mud wall.

लागै, *i. e.* लगती है. The Pres. Imperf.: it agrees with लौनी.

दूबरी, *i. e.* दुबली (*s.* दुर्ब्बल = lean, thin.) *adj.* Weak, thin.

होति, *i. e.* होती है. The Pres. Imperf.: it agrees with देह.

दोहा।

गोरे मुख पर स्याम तिल ऐंच लियो जिय मोर।
नेही कैसें बच रहै परे चांदनी चोर॥ ३१॥
फैंटा चले छिड़ायकै निबल जान पिय मोहिं।
मन की लगन छिड़ाय हौ तौ बल बदिहौं तोहिं॥ ३२॥
गौन समय फैंटा गह्यो सुन्दरि हित जिय जान।
छूटत ही दोऊ छुटे उत फैंटा इत प्रान॥ ३३॥

गौन समय फैंटा गह्यो छांड़ जु कहेउ सुजान ।
पीउ पियारे कहो तुम फैंटा तजूं कि प्रान ॥ ३४ ॥
आज सखी हम इमि सुन्यो पहु फाटत पिय गौन ।
पहु अरु हियरे होड़ है पहिले फाटै कौन ॥ ३५ ॥

COUPLETS.

The dark mole on thy fair face has drawn my life away:

How can the one in love escape! (He is like) the thief in the moonlight[1].

Knowing me weak my lover went away snatching his sash (from me).

(O lover), if you snatch away the affection of my mind, then will I bet on your strength.

On his departing she clung to his sash, as it were, the support of her life;

But on its escaping (from her hand)[2], both went, there the sash, here her life.

On his going away she clung to his sash, and when he said, 'let go of it,'

(She replied): 'Tell me, my beloved, will I let go of it (or let go of) my life[3]!

To-day, companion, I have heard that my lover will depart at dawn:

It is a bet[4] between the dawn and my heart: I wonder which of them will break first.

NOTE 1.—In the moonlight the thief is seen and caught.

NOTE 2.—छूटत ही—the sash is supposed to be around the lover's waist.

NOTE 3.—This might also be read:—तुम फेंटा (तजो) कि (मै) प्राण तजूं.

NOTE 4.—For होड़ है some copies read दोय हैं, are two, referring to her heart and the dawn. होड़ बांधना, to make a bargain; होड़ बदना, to wager; होड़ हारना, to lose a wager.

GLOSSARY.

ऐंच लियो, *i. e.* ऐंच लिया है. An Intensive Compound, Pres. Perf.: it agrees with its object जिय.

नेही (*s.* नेह = love.) A lover, friend, mistress. It is the subject of बच रहे.

बच रहे, *i. e.* बच रहे. The Cont. Fut.

परे, *i. e.* पड़े. The Cont. Fut. It agrees with चोर. The sentence is elliptical.

फेंटा *f.* A waistband. It is governed by छिड़ायके.

चले, or चले गये. The Indef. Perf. and Plural. It refers to पिय.

छिड़ायके, *i. e.* छुड़ाकर. The Conj. Part.

जान, or जानकर, etc. The Conj. Part.

लगन (*s.* लग् = to unite.) *m. f.* Love. It is governed by छिड़ाय हो. The form लगन is usually masculine, whereas लाग is always feminine.

छिड़ाय हौ, *i. e.* छुड़ाओगे. The Abs. Fut.: its subject is understood.

बदिहौं, *i. e.* बदूंगी (*s.* वद् = to say.) *v. t.* To bet. The Abs. Fut.: its subject is understood.

गौन, *i. e.* गवन (*s.* गम् = to go.) *m.* Going, departure. The Gen. case.

गह्यो, *i. e.* गहा. The Indef. Perf. The post-position को is understood. after फेंटा.

सुन्दरि, *i. e.* सुन्दरी (ने) (*s.* सु + दृ = good + to respect.) *f.* A fair woman, beautiful woman.

जान. The Conj. Part. The reference is to सुन्दरि.

कूटत ही, *i. e.* कूटते ही. The Adv. Part.

कुटे, *i. e.* कूटे. The Indef. Perf.: it agrees with दोऊ.

उत, *i. e.* उधर.

इत, *i. e.* इधर.

छाड़, *i. e.* छोड़. The Imper. जु here means, when.

कहेउ, *i. e.* कहा. The Indef. Perf.: The subject or Ag. case is सुजान.

सुजान (*s.* सु + ज्ञ = well + to know.) *m.* A wise person. It hear means, lover, husband.

तजूं. The Cont. Fut. The feminine subject मैं is understood.

सुन्यो, *i. e.* सुना है; हम ने आज ऐसा सुना है etc.

पहु, *i. e.* पह. *f.* Dawn.

फाटत, *i. e.* फटते ही. पह फटनी, to dawn.

गौन, *i. e.* गवन करेगा. The Abs. Fut.: it agrees with पिय.

छेड़. *f.* A bet, wager.

फाटै, *i. e.* फटे. The Cont. Fut.: it agrees with कौन.

दोहा ।

बाला प्रथम बियोगिनी घर ही घर पूछन्त ।
बलम पयाने ए सखी बल्या हू बाहन्त ॥ ३६ ॥
बिरह घटा कौंधा सुरत छिन छिन कौंधत आहि ।
नयन नीर बर्षा लगी गरजन आहि कराहि ॥ ३७ ॥
सूनौ भवन विदेश पिय उससि सांस तिय लेत ।
मूरति आवै ध्यान में उठ उठ आदर देत ॥ ३८ ॥

आज सु द्वैज विदेश पिय शशि निकस्यो इहि ओर
मम नयना अरु पीय के आय भये इक ठौर ॥ ३९ ॥
उन बिन सब ऋतु फिर गईं देख दिनन के फेर ।
जेठ भिजोई आंसुवन सावन जारी घेर ॥ ४० ॥

COUPLETS.

The young woman at her first separation (from her lover goes about) enquiring from house to house (and saying):—

'O companion, my lover has gone far away! A curse on this my lonely state!'[1]

Separation is like a cloud, through which rememberance, like lightning, flashes every moment;

The tears of one's eyes are like rain, and sighs make up the thunder.

The house is empty for the lover has gone to a foreign country; the (desolate) woman sobs as she sighs:

Remembering (his fair) form she constantly gets up to show him respect[2].

To-day, which is the second, my lover is in a foreign land, and the (pale) moon shines overhead[3]:

My eyes and those of my lover are fixed in the one direction[4].

Without him, (my beloved), all the seasons have become changed: behold how (greatly) the times have changed!

Jeth[5] has drenched me with tears and *Sáwan* burnt me up!

NOTE 1.—Natives are often heard asking, दुकानें बढ़ गईं हैं, are the shops shut, not, are the shops open, which would be the more literal meaning. It is in this sense the word बाढ़न्त is here used. वस्य also means, *semen virile*; which with बाढ़न्त gives another meaning to the sentence.

NOTE 2.—Because it would be disrespect to receive him while seated.

NOTE 3.—Lit., the moon has come out in this direction.

NOTE 4.—This looking at the moon on the second is a common practise among all Hindoos, and appears to have taken its rise from an old legend that Jamuna once invited Jama to a right royal feast on the second of the month *Kártik*. This story was told to king Yudhishthira by Shrí Krishna.

NOTE 5.—*Jeṭh* is of course the driest month in the year, and *Sáwan*, perhaps, the wettest.

GLOSSARY.

प्रथम (*s.* प्रथ् = to be famous.) *adj.* First.

पूछन्त, *i. e.* **पूछती है**. The Pres. Imperf.: it agrees with **बाला**.

बलम (*s.* बल् = to cover.) *m.* A lover, sweetheart. It is the subject of **पधाने**. Also **बलमा**.

पधाने, *i. e.* **पधान किया है**. The Pres. Perf.

बल्या (*a.* प्र *balá* = a calamity.) *f.* Misfortune, calamity. Read:—**बलाहो हो इस बढ़ती पर**.

बाढ़न्त, *i. e.* **बाढ़**, or **बढ़ती** (*s.* वृध् = to increase.) *f.* Increase, promotion. It is here used in exactly the opposite sense: decrease, deprivation, etc.

घटा (*s.* घट् = to unite.) *f.* Clouds. The Sub. verb is understood.

कौंधा. *f.* Lightning.

कौंधत आहि, *i. e.* **कौंधती है**. The Pres. Imperf.: it agrees with **सुरतरूपी कौंधा**.

बर्षा (*s.* वृष् = to sprinkle.) *f.* Rain.

गरजन (*s.* गर्ज् = to thunder.) *m.* The sound of thunder.

आहि, *i. e.* **आह**. *f.* A sigh. It is the subject of **कराहि**.

करांहि, *i. e.* करती है. The Pres. Imperf.

उसकि, *i. e.* सिसककर. *v. i.* To sob. The Conj. Part.

लेत, *i. e.* लेती है. The Pres. Imperf.: it agrees with तिय.

आवै, *i. e.* आती है. The Pres. Imperf.: it agrees with मूरति.

उठ उठ, or उठ उठकर—a double Conj. Part.

देत, *i. e.* देती है. The Pres. Imperf.: it agrees with वह (*i. e.* तिय) understood.

द्वैज, *i. e.* दूज (*s.* द्वितीया = second.) *f.* The second day of the fortnight.

निकस्यो, *i. e.* निकला है. The Pres. Perf.: it agrees with शशि.

मम etc. Read:—मेरे और पियके नयन, etc.

आय, *i. e.* आकर. The Conj. Part.

भये, *i. e.* हुए हैं. The Pres. Perf. It agrees with नयना.

फिर गईं, *i. e.* फिर गई हैं. It agrees with ऋतु.

देख. The Imper.

जेठ (*s.* ज्येष्ठ = name of a month.) *m.* A month so called; May—June. The Ag. case.

भिजोई, *i e.* भिगोई है. *v. t.* To wet. The Pres. Perf.: it agrees with a feminine object (मेरी देह, etc.) understood.

सावन (*s.* श्रावण = name of a month.) *m.* A month so called; July—August. Ag. case.

जारी, *i. e.* जारी है. The Pres. Perf.: see भिजोई above.

घेर. *v. t.* To surround. The Conj Part.

दोहा ।

प्रीतम तुम्हरे दरश कौं रह्यौ अधर जिय आय ।
अब कहा आज्ञा होति है रहै कि फिर घट जाय ॥ ४१ ॥

मेा मन मनसा इमि हुती जन्म न छांड़ैां पाय ।
बिछुरन अंक जु विधि लिखे ता सेां कहा बसाय ॥ ४२ ॥
सुख ग्रीषम पावस नयन जिय महियां जड़ काल ।
पिय बिन तन तें तीन ऋतु कबहु न मिटति जमाल ॥ ४३ ॥
जब लग हिय में धर सकी तब लग धरी जु धीर ।
मीरन अब कैसी बनी जु अधिक पिरानी पीर ॥ ४४ ॥
मन बहलावत दिन गयेा महा कठिन है रैन ।
कहा करैां कैसें भरैां बिन देखे नहिं चैन ॥ ४२ ॥

COUPLETS.

O my best beloved, my life remains (flickering) on my lips, (waiting only) to[1] see you:

Now, say, what are your orders[2]? Is it to depart (by not seeing you), or to go back into my body[3]?

(O loved one), it was the (sole) desire of my mind never to leave your (lotus) feet;

But against the word separation, written by Fate, no (earthly) power avails.

My face (is as) the Hot Season[4], my eyes the Rainy Season, and in my heart (dwells dreary) Winter:

Without my beloved, O Jamála[5], these three seasons are never absent from my body.

As long as I could, so long did I maintain firmness of mind;

But now, O Mírana[6], what can I do with this[7] great pain (of separation!)

I have passed the day amusing my mind (as best I could), but now the great and terrifying night is at hand:

What shall I do! How pass it[8]! I can obtain no rest without seeing (my beloved.)

NOTE 1.—कौं has here the sense of के लिये.

NOTE 2.—Lit., what order becomes?

NOTE 3.—That is, having seen you.

NOTE 4.—There are six Indian seasons, each lasting two months: *viz.*, Spring, which lasts during *Chaith* and *Baisákh*; The Hot Season, during *Jeṭh* and *Ásárh*; the Rainy Season, during *Sáwan* and *Bhádoṅ*; Autumn, during *Kuṅwár* and *Kártik*; the Cold Season, during *Agahan* and *Pús*; and Winter, during *Mágh* and *Phágun*. The Hindí names are:—बसन्त (चैत—बैसाख); ग्रीष्म (जेठ—आसाढ़); वर्षा (सावन—भादों); शरद (कुंवार—कार्तिक); हिम (अगहन—पूस); शिशिर (माघ—फागुन.)

NOTE 5.—जमाल was born in *sambat* 1602 according to the शिवसिंहसरोज. The word itself means, beauty, comeliness.

NOTE 6.—मीरन, the poet, of whom little if anything is now known.

NOTE 7.—जु may also be read जी, O Sir, O master.

NOTE 8.—For भरीं some copies read मरीं.

GLOSSARY.

दरश, *i. e.* दर्शन (*s.* दृश् = to see.) *m.* Sight. It is usually treated as a plural noun.

रह्यो, *i. e.* रहा है. The Pres. Perf.: it agrees with जिय.

आय, *i. e.* आकर. The Conj. Part.

कहा, *i. e.* क्या.

होति है, *i. e.* होती है. The Pres. Imperf.: its subject is आज्ञा.

रहै, *i. e.* रहे. The Cont. Fut.: it agrees with वह (*i. e.* जिय) understood.

जाय, *i. e.* जाए. The Cont. Fut. See the last word.

मनसा (*s.* मन् = to know.) *f.* Desire, wish. It is the subject of हुती.

हुती, *i. e.* थी.

छांड़ौं, *i. e.* छोड़ूं. The Cont. Fut.: it agrees with a feminine subject मैं understood.

बिछुरन, *i. e.* बिछुरने. The Inf. used as a verbal noun.

लिखे (*s.* लिख् = to write.) *v. t.* To write. The Indef. Perf.: it agrees with अंक.

तासों etc. Read:—उन से क्या बस है, etc.

ग्रीष्म (*s.* ग्रस् = to eat.) *m.* The Hot Season.

पावस (*s.* प्र + वृष = much + to sprinkle.) *m.* The Rainy Season.

महियां, *i. e.* में.

जड़ काल. *m.* The Cold Season.

मिटति, *i. e.* मिटती हैं. The Pres. Imperf.: it agrees with ऋतु.

धर सकी. The Indef. Perf.

धरी, The Indef. Perf.: it agrees with धीर, *i. e.* धीरता.

जु, *i. e.* जो (मैं.)

बनी. The Indef. Perf. used idiomatically. Read:—अब यह बात कैसी बनी.

पिरानी, *i. e.* पिराती है (*s.* पीड़् = to pain.) *v. i.* To have pain. The Pres. Imperf.: it agrees with पीर.

बहलावत, *i. e.* बहलाते. *v. t.* To divert, amuse. The Imperf. Part.: it governs मन.

गयौ, *i. e.* गया है. It agrees with दिन.

महा (*s.* महत् = great.) *adj.* Much; great. It is here used adverbially.

करौं, *i. e.* करूं. The Cont. Fut.: मैं is understood.

भरौं. See the last word.

देखे. The Perf. Part. used substantively.

दोहा ।

खिन बैठै खिन उठ चलै खिन खिन ठाढ़ी होय ।
घायल सी घूमति फिरै मरम न जानै कोय ॥ ४६ ॥
साहस तन मन ज्ञान गुन सबै गये पिय संग ।
चितवन दामिनि सी गिरी भस्म कियौ जिन अंग ॥ ४७ ॥
बिरही लोयन में रहत पिय बिन नीर गंभीर ।
मीन रहत सब नीर में इन मीनन में नीर ॥ ४८ ॥
तेरे बिरह समुद्र में हौं जहाज भई कंत ।
तन मन जौबन डूबियौ प्रेम ध्वजा फहरंत ॥ ४९ ॥
रोम रोम बूंदैं चुवैं लोग प्रस्वेद कहंत ।
सजनी सजन बियोग तें सब तन रुदन करंत ॥ ५० ॥

COUPLETS.

Momentarily she sits down, momentarily gets up, momentarily wanders about, then stands still;

She roams about like a wounded (hind), but no one knows her secret[1].

My bravery, body, mind, understanding, virtue, my all has gone with my beloved:

He whose lightning-like glance (fell on my vision), has reduced my every limb to ashes[2].

Without my lover, in these distressed eyes (of mine) remains deep water[3]:

All fish remain in water, but in these fish[4], water!

O loved one, in this ocean-like separation from thee, I have become (as it were a lost) ship;

Body, mind, and youth, are drowned[5]; only the flag of love still continues fluttering[6].

Every downy hair of my body sheds tears (of anguish), and the folk call it perspiration!

O companion, it is my whole body weeping (tears of sorrow) at separation from my lover.

NOTE 1.—Her secret is that, her husband, or lover, is away from home. To her credit be it said, the Hindoo woman makes a home-loving, thrifty, and virtuous wife.

NOTE 2.—Meaning, of course, that her body had wasted away through sorrow.

NOTE 3.—That is, tears.

NOTE 4.—The human eye may be said to resemble a fish for the following reasons:—From its shape; (2) from its restlessness; (3) from the fact that it is very often immersed in salt water, that is, in tears.

NOTE 5.—That is to say, my body is wasted, my mind drowned in sorrow, and my youth, consequently, a thing of the past.

NOTE 6.—Meaning that she still loved him.

GLOSSARY.

बैठे, *i. e.* **बैठती है**. The Pres. Imperf.: a fem. subject **वह** is understood.

उठ. The Conj. Part.

चले, *i. e.* **चलती है**. See **बैठे** above.

ठाढ़ी. *adj.* Standing, erect.

होय, *i e.* **होती है**. See **बैठे** above.

घायल (*s.* **हन्** = to hurt.) *adj.* Wounded. There is a feminine noun understood, or, it may be used substantively.

घूमति फिरै, *i. e.* **घूमती फिरती है**. The Pres. Imperf.: it agrees with **कोय**.

साहस (*s.* **सहस्** = strength.) *m.* Strength, power, etc.

गये, *i. e.* गये हैं. The Pres. Perf.: it agrees with सबै.

दामिनि (*s.* सौदामनी = lightning.) *f.* Lightning.

गिरी. The Indef. Perf.: agrees with चितवन.

भस्म (*s.* भस् = to shine) *f.* Ashes.

कियौ, *i. e.* किया. The Indef. Perf.: it governs अंग (को), and its subject or agent is जिन, *i. e.* जिस ने.

लोयन (*s.* लोचन = the eye.) *m.* The eye.

रहत, *i. e.* रहता है. The Pres. Imperf.: it agrees with नीर.

मीन (*s.* मी = to move.) *m. f.* A fish. It is the subject of रहत.

रहत, *i. e.* रहते हैं. The Pres. Imperf.

जहाज (*a.* جهاز *jaház* = a ship.) *m.* A ship. The Nom. case after भई.

भई, *i. e.* हुई है, or हो गई है. The Pres. Perf.: it agrees with हौं, *i. e.* मैं.

डूबियौ, *i. e.* डूब गये हैं. The Pres. Perf.: it agrees with the joint subjects तन, मन, जौबन, or these may be considered separately.

फहरंत, *i. e.* फहराती है (*s.* स्फुर् = to shake.) *v. i.* To move, shake. The Pres. Imperf.: it agrees with ध्वजा.

चुवैं, *i. e.* चूती हैं. The Pres. Imperf.: it agrees with बूंदें.

प्रस्वेद (*s.* प्र + स्विद् = much + to perspire) *m.* Perspiration, sweat. It is governed by कहंत. Also पसीना, and पसेव.

कहंत, *i. e.* कहते हैं. The Pres. Imperf.: it agrees. with लोग.

सजनी (*s.* सज्जन = respectable.) *f.* A female companion. The Voc. case.

रुदन (*s.* रुद् = to weep.) *m.* Weeping.

करंत, *i. e.* करता है. The Pres. Imperf.: it agrees with तन.

दोहा ।

पिय बिछुरत बिछुरे सबै तन मन के सुख चैन ।
घर बाहर न सुहात कछु तलफ कटै दिन रैन ॥ ५१ ॥

समन इक दिन वे हुते बिच न सुहाते हार।
वायु जु कोऊ फिर गई अब बिच परे पहार ॥ ५२ ॥
काल कूट तें कठिन है जो व्यापै डह लाल।
यम नेरे आवै नहीं बिरह काल कौ काल ॥ ५३ ॥
तन दुख मन दुख नैन दुख हियो भयो दुख खान।
मानो कबहूं ना हुती वा सुख सों पहचान ॥ ५४ ॥
रूप स्यानप चातुरी सबै गई पिय साथ।
देखो सखी जु रह गई एक बैरई हाथ ॥ ५५ ॥

COUPLETS.

On being parted from my lover my all took its departure, ease of body and happiness of mind;

Neither in the house nor outside does anything please me; I pass[1] my days and nights in restlessness.

O Samana[2], there was a day when even the light wreath[3] suited not[4] (my weak) breast,

But now that the times have changed somehow[5], (whole) mountains, (as it were), lie on[6] my (throbbing) heart!

O Lálla[7], harder even than the blow of Death is that which now affects me[8]:

Death comes not near (even when desired): Separation is the death of Death[9].

There is pain of body, pain of mind, pain of eyes, my (whole) soul is a mine of sorrow;

As if I never knew the happiness that once was mine.

Beauty, sense, cleverness, my all has gone with my (departed) lover:

See, O my companion, only insanity remains to me.

NOTE 1.—The verbs कटना, काटना, and भरना, are thus often used when speaking of passing time.

NOTE 2.—Probably the Bráhman poet of that name, born *sambat* 1834.

NOTE 3.—A woman sometimes wears as many as half a dozen necklaces, all of different kinds and value. These she usually takes off before going to rest, especially when about to retire with her husband.

NOTE 4.—Lit., between.

NOTE 5.—Lit., now that the wind has turned round somewhat.

NOTE 6.—Lit., now mountains lie between.

NOTE 7.—लल्लूलालजी गुजराती आगरेवाले सं० १८६२। शिवसिंह-सरोज।

NOTE 8.—For उर some copies read उर, the breast.

NOTE 9.—काल here means, (1) death, and (2) time.

GLOSSARY.

बिछुरत, *i. e.* बिछुड़ते ही. The Adverbial Part.

बिछुरे, or बिछुड़े. The Indef. Perf.: it agrees with सबै.

घर बाहर etc. Read:—न घर में न घर के बाहर, etc.

सुहात, *i. e.* सुहाता, or सुहावता, है. The Pres. Imperf.: it agrees with कछु.

तलफ, *i. e.* तलफते तलफते. The Imperf. Part.

कटै, *i. e.* कटता है. The Pres. Imperf.: it agrees with the nearest noun.

हुते, *i. e.* थे. It agrees with वे.

बिच, *i. e.* बीच. *prep.* In, between.

सुहाते, *i. e.* सुहाते, or सुहावते, थे. The Part. Imperf.: it agrees with हार.

हार (*s.* हृ = to take.) *m.* A necklace, wreath.

वायु (*s.* वा = to go.) *f.* wind. It is the subject of फिर गई.

फिर गई, *i. e.* फिर गई है. The Pres. Perf.

परे, *i. e.* पड़े हैं. The Pres. Perf.: it agrees with पहार.

कूट (*s.* कुट् = to cut.) *f.* Fraud, trick; beating.

व्यापै *i. e.* व्यापता है (*s.* वि + आप् = much + to spread.) *v. i.* To affect. The Pres. Imperf.

उह. *inter.* Oh! The word is of Persian origin.

नेरे (*s.* निकट = near.) *adv. prep.* Near.

आवै, *i. e.* आता है. The Pres. Imperf.: it agrees with यम.

तन etc. Read:—तन में दुख, etc.

भयो, *i. e.* हुआ है. It agrees with हियो.

हुती, *i. e.* थी. It agrees with पहचान.

पहचान (*s.* प्रति + ज्ञा = opposite + to know.) *f.* Cleverness, dexterity.

गई. *i. e.* गई है The Pres. Perf. The verb appears to agree with the last and nearest noun चातुरी.

रह गई, *i. e.* रह गई है. The Pres. Perf.: it agrees with बौरई.

बौरई, *i. e.* बौराई (*s.* वातुल = mad.) *f.* Insanity, madness.

दोहा ।

हौं सजनी जानति नहीं पिय बिछुरन को सार ।
जिय बिछुरन तें कठिन है पिय बिछुरन की बार ॥ ५६ ॥
हौं सजनी जानति नहीं बिछुरी भूले भाय ।
अब की बेर जु फिर मिलौं जन्म न छांड़ौं पाय ॥ ५७ ॥
अहमद गति अवतार की कहत सबै संसार ।
बिछुरे मानुष फिर मिलै यही जान अवतार ॥ ५८ ॥

बिरह तपनि अति ही कठिन जानत है सब कोय ।
देख सती या आग कौं जरिकै सीतल होय ॥ ५९ ॥
बिरह दही पनघट गई तपति न तऊ सिराय ।
भरै धरै सिर गागरी रीती ह्वै ह्वै जाय ॥ ६० ॥

COUPLETS.

I know not, O companion, the real secret[1] of being separated from one's lover—

(Ha! this much I do know): the moment of parting with one's lover is harder than parting with life.

I, sister, who knew not (the pangs borne of separation), in my simplicity became parted from my lover;

But this time, should I again meet him[2], I will never, during life, forsake (his lotus) feet.

O Ahmada[3], all the world[4] talks of the state of incarnation;

But know that to be incarnation when the parted lover[5] again meets his beloved[6].

All know that the burning (sensation) of separation is very terrible:

Behold how the virtuous widow[7] becomes cool by burning herself on the funeral-pyre[8]!

Burnt by separation she went to the well, but even there, becomes not cool;

She fills and places her jar on her head, but it repeatedly becomes empty (through the burning anguish of her body.)

NOTE 1.—For को सार another reading is की सार. The latter is bad grammar, सार being always masculine. Besides, को and की contain the same number of 'instants.'

NOTE 2.—जु etc. That is, जो मैं फिर उस को मिलूं.

NOTE 3.—Ahmada the *súfi*, born *sambata* 1670.

NOTE 4.—That is, all the world, all India, believe in it.

NOTE 5.—Lit., parted man.

NOTE 6.—The Hindoo teaching is that the soul may come back again to this earth in human or brute form, our actions in the present life, be they good or bad, deciding for us the particular form we are to assume in a future existence. An angry man, say they, will be born again as a lion; a licentious man, as an unclean bird; a calumniator will have fetid breath, etc., etc.

NOTE 7.—The *sati* ordeal is said to have been first introduced through the mischievous and faulty teaching of the Hindoo priests, who declared that the custom was sanctioned by, and inculcated in, the Rig-Veda. Professor Max Müller puts the origin of the custom down to the 'mangling, mistranslation, and misapplication' of a passage 'by an unscrupulous priesthood.' The mistranslation might have been a matter of pure accident, nor is there anything definite to show when it actually took place, whether it was before the first case of *sati* or long after.

NOTE 8.—**या**, etc., is understood to stand for the High Hindí **इस आग को जारकर**, being burnt of this fire, that is, the ordinary fire which we see in this world. The point intended is evident.

GLOSSARY.

जानति, *i. e.* **जानती हुं**. The Pres. Imperf.: it agrees with **हौं**, *i. e.* **मैं**.

बिछुरन, *i. e.* **बिछुड़ने**. The Inf. used substantively. Read: **पिय से**, etc.

जिय, etc. Read:—**जिय के बिछुड़ने से**, etc.

जानति, *i. e.* **जानति थी**. The Past. Imperf.: it agrees with **हौं**.

बिछुरी. The Indef. Perf.

भूले, *i. e.* भोले or भोरे. *adj.* Simple, plain. Read:—भोले भाव से, etc.

बेर, *i. e.* वेरा or वेला (*s.* वेल् = to go.) *f.* Time, turn.

मिलौं, *i. e.* मिलूं. The Cont. Fut. The Pron. मैं is understood.

छाड़ौं, *i. e.* छोड़ूंगी. The Abs. Fut. See the preceding word.

अवतार (*s.* अव + तृ = down + to cross.) *m.* Descent, birth.

कहत, *i. e.* कहता है. The Pres. Imperf.: it agrees with संसार.

मानुष (*s.* मनुष = a man.) *m.* A man, mortal. It is the subject of मिले.

मिले, *i. e.* मिले. The Cont. Fut.

जान. The Imper.

तपनि (*s.* तप् = to heat.) *m.* Heat, burning. The Sub. verb is understood.

जानत है, *i. e.* जानता है. The Pres. Imperf.: it agrees with सब कोय.

देख. The Imper.

सती (*s.* सत् = true.) *f.* A woman who willingly burns herself on her husband's funeral-pyre. It is the subject of होय.

जरिकै, *i. e.* जरकर or जलकर. The Conj. Part.

होय, *i. e.* होती है. The Pres. Imperf.

दही, or दही हुई. The Perf. Part. Read:—बिरह की दही—the same idiom as in the second line of the preceding couplet.

पनघट (*s.* पा + घट्ट = to drink + a quay.) *m.* A quay or watering-place. The Loc. case.

तपति, *i. e.* तपत (*s.* तप् = to heat.) *f.* Burning, heat. It is the subject of सिराय.

सिराय, *i. e.* सिराती है. The Pres. Imperf.

भरै, *i. e.* भरती है. The Pres. Imperf.: it agrees with a feminine subject वह understood.

धरै, *i. e.* धरती है. See the last word.

सिर (*s.* शीर्ष = the head.) *m.* The head. The Loc. case.

गागरी (*s.* गर्गर = a pot.) *f.* A waterpot, guglet. It is governed by भरे है, etc. Read :—हो हो जानी है. It agrees with वह (*i. e.* गागरी) understood.

दोहा ।

मीरन बिछुरत ही पिया उलट गयौ संसार ।
चन्दन चन्दा चांदनो भये जरावनहार ॥ ६१ ॥
तुम बिन एती को करै कृपा जु मेरे नाथ ।
मोहिं अकेली जानिकै दुख राख्यौ है साथ ॥ ६२ ॥
मीरन प्यारे इम कह्यो सपने देखौ मोहिं ।
तुम बिन नींदं न आवही कैसें देखौं तोहि ॥ ६३ ॥
प्यारे मेरी नींद की बात तिहारे हाथ ।
आवति है तुम साथ ही गई तिहारे साथ ॥ ६४ ॥
एकौ दुख निबर्‍यो नहीं दूजो पहुंच्यौ आय ।
हियो कहै कै पुल कहौं दुख की किधौं सराय ॥ ६५ ॥

COUPLETS.

O Mírana, on being separated from my lover, for me the world became changed[1] ;

(The once so soothing) sandalwood[2] and (cool) moonbeams have become burners (of my body.)

Besides you, O my lord, who would have shown me such kindness,

In that you, thinking me lonely, have left[3] sorrow as my companion!

O Mírana[4], said my lover to me, 'behold me in your dreams!'

(But I replied): 'without you sleep comes not, so how can I see you in my dreams!'

O my loved one, this matter of my sleep is in your hands[5] ;

It went with you and now (naturally) comes back with you.

One sorrow[6] had not yet come to an end when a second arrived.
Says my heart: 'am I to call (my self) a heap (of sorrow) or an abode of misery!'

NOTE 1.—Lit., upset.

NOTE 2.—The fragrant wood with which religious Hindoos stain their foreheads and chests.

NOTE 3.—Lit., sorrow you have placed beside (me.)

NOTE 4.—This, and all similar passages, may also be read: Says Mirana, etc.

NOTE 5.—तुम्हारे हाथ में, in your hands, it lies with you—a more Western than Eastern expression.

NOTE 6.—No particular दुख or sorrow is referred to; it simply means, some fresh trouble, another anxiety. Troubles never come singly.

GLOSSARY.

बिछुरत *i. e.* बिछुड़ते ही. The Adverbial Part. Read:—पिय से etc.

उलट गयो, *i. e.* उलट गया है. The Pres. Perf.: it agrees with संसार.

उलटना *v. i.* To be upset.

भये, *i. e.* हुए है. The subject is चन्दन, etc.

जरावनहार, *i. e.* जलानेवाले. The Noun of Agency.

तुम बिन, *i. e.* तुम्हारे बिना.

एती, *i. e.* इतनी, to agree with कृपा.

करै, *i. e.* करे. The Cont. Fut.: it agrees with को, *i. e.* कौन.

कृपा (*s.* कृप = to have pity.) *f.* pity, love. It is governed by करै.

जु, etc. Read:—मेरे नाथ जी.

अकेली (*s.* एक = one.) *adj.* Alone, solitary.

जानिकै, *i. e.* जानकर. The Conj. Part.

राख्यो है, *i. e.* रखा है. The Pres. Perf.: it agrees with its masculine object दुख.

कह्यो, *i. e.* कहा. The Indef. Perf.: its subject or agent is प्यारे.

सपने (*s.* स्वप्न = a dream) *m.* A dream. The Loc. case.

देखो, *i. e.* देखो. The Imper.

नींद (*s.* निद्रा = sleep.) *f.* Sleep. It is the subject of आवही.

आवही, *i. e.* आती. The Indef. Imperf.

देखौं, *i. e.* देखूं. The Cont. Fut.: it agrees with मैं understood.

तिहारे, *i. e.* तुम्हारे.

आवति है, *i. e.* आती है. The Pres. Imperf.: it agrees with वह (*i. e.* नींद) understood.

निबह्यो, *i. e.* निबहा था. The Past. Perf.: it agrees with दुख.

पहुंच्यो, *i. e.* पहुंचा है. The Pres. Perf. दुख is again understood after दूजो.

आय, *i. e.* आकर. The Conj. Part.

कहै, *i. e.* कहता है. The Pres. Imperf.: it agrees with हियो.

पुल, *i e.* पूला (*s.* पुल = vast.) *m.* A heap, lot.

कहौं, *i. e.* कहूं. The Cont. Fut.: it agrees with मैं (*i. e.* हियो) understood.

किधौं. *conj.* Or. It is really a compound of कि + धौं.

सराय (*p.* سرائی = *sará*, *e* = a mansion.) *f.* An inn, a caravansary.

दोहा ।

कहा करौं परगट नहीं लागत तो सों घात ।
प्यारे सपने मांझ है मेरी तेरी बात ॥ ६६ ॥
प्रीतम प्यारे के बिरह नागिन सी यह रैन ।
लांबी कारी विष भरी देख भज्यौ है चैन ॥ ६७ ॥

घरी पहर सी पहर दिन दिन भौ बरस समान ।
छिन छिन दूबरि बिन मिले मोहिं तिहारी आन ॥ ६८ ॥
लाल पिया के बिछुरते बिछुर गये सब चैन ।
भूख प्यास नींदौ गई ऊर्द्धबाहु भये नैन ॥ ६९ ॥
जब लग चख मारग पिय आवन की अवसेर ।
तब लग हिय में हे सखी हौंसिन के भये ढेर ॥ ७० ॥

COUPLETS.

Whatever can I do! Openly I have no opportunity[1] of communing with thee:

Loved one, you and I will converse in our dreams[2].

Through separation from thee, my best beloved, this night is, as it were, a female snake[3];

Long, dark, and full of poison; Sleep has fled on beholding it.

The hour has become a watch[4], the watch, a day, and the day has become equal to an year;

Without meeting thee, I swear[5], (my poor body) becomes thinner and thinner each moment.

Since being separated from thee, my beloved, all (thought of) rest has left me;

Gone has hunger, thirst, and sleep, and my eyes remain wide open[6].

As long as I kept staring at the road[7], on the occasion of my lover's return,

So long, O companion, desires kept crowding in on my mind[8].

NOTE 1—घात may be here read to mean, covert overtures.

NOTE 2.—Lit., beloved, my and thy word is during sleep.

NOTE 3.—Superstitious Hindoos never mention the word साँप, a snake, during the night, in case, as they say, it should over-hear them and make its appearance! After dark it is invariably referred to as कीड़ा, a worm.

NOTE 4.—The पहर, being a division of the natural day, varies in length according to the season and latitude. It is never less than six, nor more than nine *gharís*.

NOTE 5.—Lit., to me thine oath, or, as we say, thine oath on it; a peculiar construction which should be carefully noted by the student.

NOTE 6.—The word ऊर्द्धबाहु really means an ascetic who holds his arms so long above his head that they eventually become fixed in that position.

NOTE 7.—जब लग चख मारग, as long as my eyes are on the road. The sentence is elliptical. For चख some copies have चल, which would refer to पिय.

NOTE 8.—That is to say, she kept on determining what she would do on the arrival of her lover.

GLOSSARY.

करौं, *i. e.* करूं. The Cont. Fut.: it agrees with मैं understood.

परगट (*s.* प्रकट = evident.) *adj.* Obvious, manifest. It is here used adverbially. Also प्रगट.

लागत, *i. e.* लगती है. The Pres. Imperf.: it agrees with घात.

मांझ, *i. e.* में.

नागिन (*s.* नागनी = a female snake.) *f.* A snake. Also नागन. The Sub. verb is understood.

कारी, *i. e.* काली (*s.* काल = black.) *adj.* Black.

बिष, etc. बिष से भरी हुई है.

देख. The Conj. Part. Read:—उस को देखकर चैन भाग गया है.

भज्यो है, *i. e.* भागा है or भाग गया है. The Pres. Perf.

घरी. *f.* A space of time equal to twenty-four minutes. Now-a-days the name is applied to the European hour. Also, and more usually, घड़ी.

पहर (*s.* प्र + हृ = first + to take.) *m.* A division of time; the fourth part of the natural day or night.

भो, *i. e.* हुआ है. It agrees with दिन.

समान (*s.* स + मा = equal + to measure.) *prep.* Like, resembling, equal to.

मिले. The Perf. Part. used substantively. Read:—बिना तुझ से मिले मैं छिन छिन दुबली होती जाती हूं.

आन. *f.* An oath. Read:—मुझे तुम्हारी आन है.

गई, *i. e.* गई हैं—to agree with the three preceding feminine nouns.

ऊर्द्धबाहु (*s.* ऊर्द्ध + बाहु = high + arm.) *adj* With arms aloft. It is here used in the sense of, wide open.

भये, *i. e.* हुए हैं. It agrees with नैन.

चख (*s.* चक्ष् = to see.) *m.* The eye.

आवन. *m.* Coming, arrival, approach.

अवसेर, *i. e.* अवसेरी. *f.* Delay, waiting, etc.

हौंसिन, *i. e.* हौंसों (*a.* هَوَس *hawas* = desire.) *m.* Desire, wish. The Gen. case governed by ढेर.

ढेर. *m.* A heap.

दोहा ।

प्रीतम तुव गुण बेलरी पसरी मो उर माहिं ।
नेह नीर सों नित बढ़ै क्यौं हू सूखत नाहिं ॥ ७१ ॥

प्रीतम कौं संदेसरा कहत हियौ रुंधियाय ।
सूधे बात न आवही यौं हीं कहियो जाय ॥ ७२ ॥
प्रीतम कौं पतिया लिखी लिखत लिखी भर ताव ।
वा में और कछू नहीं कै हा हा कै आव ॥ ७३ ॥
कर कांपत पतिया लिखत जल भरि आवत नैन ।
कोरौ कागद हाथ दै मुख ही कहिये बैन ॥ ७४ ॥
कागद भीजत नयन जल कर कांपत मसि लेत ।
पापी बिरहा मन बसत बिथा लिखन नहिं देत ॥ ७५ ॥

COUPLETS.

O loved one, the creeper of thy virtues has spread in (and around) my heart;

(Watered) with the water of my love, it ever increases[1], and never dries up.

My heart fails me when I speak of a message to my loved one: 'Sane[2] words come not,'—go and thus tell him.

In writing to my lover, I wrote until I filled a whole sheet of paper, but there was nothing in it save, 'alas! alas!' and 'come[3]!'

While writing a letter my hand trembles and my eyes fill with tears:

Placing the blank[4] paper in his hands, tell him, by word of mouth, (of this my lonely state.)

The tears of my eyes wet the paper, and my hand trembles as it goes to the ink;

That sinner, Separation, dwells in my mind and restrains me from writing of my distress.

NOTE 1.—Lit., it increases through the water (of my) love; meaning, I ever love and cherish thy memory.

Note 2.—Some copies have सूधी. सूधे must be taken as an adverb modifying the verb आवही.

Note 3.—There is a play on the word: (1) आव, *i. e.* आओ means, come; (2) आव may stand for आह, a sigh.

Note 4.—The adjective कोरा, in its strictest sense, should only be applied to clothes and earthen vessels. Merchants call plain, undyed silk cloth, कोरा.

Glossary.

तुव, etc. Read:—तुम्हारे गुणों की बेली, etc.

पसरी, *i. e.* पसरी हुई है (*s.* प्र + स = much + to go.) *v. i.* To spread. It agrees with बेलरी, *i. e.* बेली.

बढ़े, *i. e.* बढ़ती है or बढ़ती जाती है. The Pres. Imperf.: it agrees with वह (*s. e.* बेलरी) understood.

सूखत, *i. e.* सूखती है. The Pres. Imperf. See बढ़े above.

संदेसरा, *i. e.* संदेश (*s.* सन्देश = news.) *m.* A message. It is governed by कहत.

कहत, *i. e.* कहते (हुए.) The Imperf. Part. Absolute.

रुंधियाय, *i. e.* रुँधता है. *v. i.* To be constrained, afflicted. The Pres. Imperf.: it agrees with हियो.

आवही, *i. e.* आती है. The Pres. Imperf.: it agrees with बात.

कहियो, *i. e.* कहिये. The Resp. Imperf.

जाय, *i. e.* जाकर. The Conj. Part.

पतिया (*s.* पत्र = a letter.) *f.* A letter, note. It is governed by लिखी

लिखी. The Indef. Perf.: मैं ने is understood.

लिखत, *i. e.* लिखते लिखते. The Imperf. Part.

ताव. *m.* A sheet of paper.

आव, *i. e.* आओ. The Imper.

कांपत, *i. e.* कांपता है. The Pres. Imperf.: it agrees with कर.

लिखत, *i. e.* लिखते (समय.) The Imperf. Part.

भरि आवत, *i. e.* भर आता है. The Pres. Imperf.: it agrees with जल.

कोरा, *i. e.* कोरा. *adj.* Fresh, new; hence, blank.

कागद (*p.* كاغذ *kághaz* = paper.) *m.* Paper. It is governed by दे.

दे, *i e.* देकर. The Conj. Part.

मुख, etc. Read:—अपने मुख ही से मेरे बैन उस को कहिये.

भीजत, *i. e.* भीगता है. The Pres. Imperf.: it agrees with कागद.

मसि (*s.* मस् = to weigh.) *f.* Ink. It is governed by लेत. Also मशि, मषि, मषी, and मसी.

बसत, *i. e.* बसता है. The Pres. Imperf.: it agrees with बिरहा.

बिथा (*s.* व्यथा = pain.) *f.* Affliction; pain. It is governed by लिखन.

लिखन, *i. e.* लिखने. A Permissive Compound. Read:—नहीं लिखने देता है.

दोहा ।

तुम बिछुरत छिन में मरौं कहा जियौं बिन तोहिं ।
तुव मूरति मेा मन बसै वहै जियावत मोहिं ॥ ७६ ॥
लिखन पढन की है नहीं कही सुनी नहिं जात ।
अपने जिय तें जानियेा मेरे जिय की बात ॥ ७७ ॥
इहि गुन पतियां ना लिखौं धरे रहौं मन मौन ।
तुम प्रीतम जिय में बसौ पाती बांचै कौन ॥ ७८ ॥
पतियां ताहि पठाइये जेा साजन परदेस ।
निशि दिन हिरदय में बसै ता को कहा सँदेस ॥ ७९ ॥
बायस राहु भुजंग हर लिखत तिया ततकाल ।
लिखि २ पोंछति फिर लिखति कारण कौन जमाल ॥ ८० ॥

COUPLETS.

On being parted from thee I would have died within a moment; how could I have lived without thee,

But for thy (fair) image dwelling within my heart! It is this that keeps me alive.

This is not a matter to be written or read, nor yet one to be spoken or heard:

Know from that of your own heart, the condition of my (bereaved) heart.

It is for this reason[1] that I write no letter, but remain silent (day and night)[2]:—

Since you, loved one, dwell in my heart, who is there to read my letter!

O Sájana[3], send a letter to him who is in a foreign land:

What need of sending messages to him who dwells[4] day and night in one's heart!

As Garuṛa[5] snatches up a snake, so does the (lonely) woman take to writing;

But after writing and writing, she wipes[6] it (all) out and then writes it again! O Jamála, what is the cause?

NOTE 1.—Note this peculiar use of the word गुण.

NOTE 2.—Lit., I remain with silence placed in my mind.

NOTE 3.—Most probably a lengthened form of सजन, sweetheart, or the name of some obscure poet or imaginary individual.

NOTE 4.—That is to say, he whose image, or remembrance dwells.

NOTE 5.—Garuṛa was the son of Vinatá, one of the wives of the sage Kasyapa, and daughter of Daksha. He is depicted as half-man, half-bird, and became the enemy of all snakes because, as we are told, his mother Vinatá once had a dispute with

her sister Kadru, mother of all snakes, about the color of a certain horse that was produced from the ocean at the time the gods and demons churned the latter.

The four great enemies of the बिरहागिनी, or lady whose lover is absent, are said to be, रात्रि, चन्द्र शीतवायु and काम. The destroyers of these again are respectively, वायस, राहु, भुजंग, and हर or शिव.

NOTE 6.—Illiterate Natives, especially women, first write their correspondence on a small board kept for this and similar purposes. A damp rag is used to efface mistakes and to finally wipe out the whole.

GLOSSARY.

मरौं, *i. e.* मरूं. The Cont. Fut. It agrees with a feminine subject मैं understood.

जियौं, *i. e.* जीऊं. See the last word.

बसै, *i. e.* बसती है. The Pres. Imperf.: it agrees with मूरति.

जियावत, *i. e.* जियाती है. The Pres. Imperf.: it agrees with वह.

लिखन पढ़न, *i. e.* लिखने पढ़ने. Two Infs. used substantively. The word बात is understood after को.

कही सुनी जात, *i. e.* कही सुनी जाती है. The Pres. Imperfs. Passive of the verbs कहना and सुनना. A feminine subject is understood.

जानियो, *i. e.* जानिये. The Resp. Imper.

लिखौं, *i. e.* लिखती हूं. The Pres. Imperf.: a feminine subject मैं is understood.

धरे. The Perf. Part. Absolute.

रहौं, *i. e.* रहती हूं. The Pres. Imperf. See लिखौं above.

बसो, *i. e.* बसते हो. The Pres. Imperf.: it agrees with तुम.

पाती (*s.* पत्र = a leaf, etc.) *f.* A note, letter.

बांचे, *i. e.* बांचे. The Cont. Fut.: it agrees with कौन.

पठाइये. The Resp. Imper.

साजन, *i. e.* सजन.

बसै, *i. e.* बसता है. The Pres. Imperf. Read:—जो बसता है.

बायसराहु (*s.* बायस + राहु = a crow + a demon.) *m. Garuṛa*, king of the feathered race. It is the subject of हर.

भुजंग (*s.* भुज + गम् = crooked + to go.) *m.* A snake. It is governed by हर.

हर, *i. e.* हर लेता है. The Pres. Imperf.

लिखत, *i. e.* लिखती है. The Pres. Imperf.: it agrees with तिया.

ततकाल (*s.* तत + काल = that + time.) *adv.* Immediately, at once.

लिखि लिखि, *i. e.* लिख लिखकर. A double Conj. Part.

पोंछति, *i. e.* पोंछती है. *v. t.* To clean, expunge. The Pres. Imperf. it agrees with. वह (*i. e.* तिया) understood.

लिखति, *i. e.* लिखती है. The Pres. Imperf. See the last word.

दोहा।

प्रीतम तुम मति जानियौ भयौ दूर कौ बास।
देह खेह कितहूं रहै प्रान तिहारे पास॥ ८१॥
मन माला तुव नाम की जपत रहै दिन रैन।
नैन पियासे दरस के नेक न पावैं चैन॥ ८२॥
बासर भूख न नींद निसि चित चिन्ता पिय तोरि
लोयन गंग तरंग गति उठति हिलोरि हिलोरि॥ ८३॥
पाती लिखन संदेश तहँ जहां न पहुंचिये आय।

प्रीति लुकंजन आंजिकै करियै मीत मिलाय ॥ ८४ ॥
मन चाहत है मिलन कौं मुख देखन कौं नैन।
श्रवण जु चाहत हैं सुन्यौं पिय प्यारे के बैन ॥ ८५ ॥

COUPLETS.

O loved one, do not[1] you think that you dwell far away (from me);

Let my distressed[2] body be where it may, my soul will ever remain near you.

I repeat[3] your name day and night, (as it were telling) the beads of a rosary;

My eyes thirst for a sight of you, (my loved one), and find not a moment's ease.

Nor hunger by day, nor sleep by night, my mind ever thinks of thee, my beloved[4];

Tears continue to well up in my eyes, (like) the waves of the (sacred) Ganges.

Write letters (to the absent one), and send messages there, where you cannot go yourself[5];

(Otherwise), anointing your eyes with the collyrium of love, and rendering yourself invisible, go join your lover.

My mind desires to meet you, my eyes to see your face,

And my ears desire to hear (again the loving) words of you, my best beloved.

NOTE 1.—The negative मत is seldom used with the Respectful Imperative except in poetry, and then only *metrá gratiá*.

NOTE 2.—For खेह most texts read खेट. The word intended is not improbably गेह, a house.

NOTE 3.—This might also be translated, मन में, in her mind (this slave) repeats, etc.

Note 4.—Lit., (in my) mind (is) thought of thee, (my) beloved.

Note 5.—That is to say, for us there is no need of any correspondence, we are ever present in each other's thoughts.

Glossary.

जानियो, *i. e.* जानिये. The Resp. Imper.

भयो, *i. e.* हुआ है. It agrees with बास.

बास (*s.* वस् = to remain.) *m.* Abode, dwelling-place.

खेह. *f.* An alkaline earth, etc. Read:—Wasted, skeleton. See note 2.

रहै, *i. e.* रहे. The Cont. Fut.: it agrees with देह.

माला (*s.* माल = a garland.) *f.* A rosary, string of beads. Read:—मेरा मन तुम्हारे नाम की माला, etc.

जपत रहै, *i. e.* जपता रहता है. A Continuative Compound, Pres. Imperf.: it agrees with मन.

पियासे (*s.* पा = to drink.) *adj.* Thirsty.

दरस के, *i. e.* दर्शन के लिये.

नेक. *adj.* Little, small. Also नेकु.

पावै, *i. e.* पाते हैं. The Pres. Imperf.: it agrees with नैन.

बासर (*s.* वस् = to remain.) *m.* Day.

चित (*s.* चित् = to remember.) *f. m.* Mind; soul. Read:—हे पिय मेरे चित में चिन्ता है.

चिन्ता (*s.* चित् = to know, remember.) *f.* Thought, rememberance.

गंग, *i. e.* गंगा. The Gen. case.

तरंग (*s.* तॄ = to pass over.) *f.* A wave. The Gen. case.

उठति, *i. e.* उठती है. The Pres. Imperf.: it agrees with गति.

हिलोरि २, *i. e.* हिलोर हिलोरकर (*s* हिल् = to sport, dally.) *v. i.* To wave, billow. A double Conj. Part.

लिखन, *i. e.* लिखना. Read:—तहां लिखना और संदेश भेजना चाहिये, etc.

आंजिकै, *i. e.* आञ्जकर. The Conj. Part.

मिलाय, *i. e.* मिलाप. It is governed by करिये.

चाहत, *i. e.* चाहता है. The Pres. Imperf.: it agrees with मन.

मिलन कौं, *i. e.* मिलने को.

देखन कौं, *i. e.* देखने को. Read: —और उस के मुख देखने को मेरे नैन चाहते हैं.

सुन्यौ, *i. e.* सुना,—सुना चाहते हैं.

दोहा।

कर कमलन पाती लिखी प्यारी चतुर सुजान।
इक इक अक्षर पै सखी बारौं तन मन प्रान॥ ८६॥
मेरौ मन तो पै रह्यौ तेरौ मन मो माहिं।
दोऊ व्याकुल बिन मिले चैन शरीरहि नाहिं॥ ८७॥
तेरौ मेरौ एक मन दिखियत दोय शरीर।
बान जु मारै काम इक होत दुहुन कौं पीर॥ ८८॥
मसि लेखन कागद नहीं समाचार है मौन।
अब हम तुम एकै भये लिखै कौन कौं कौन॥ ८९॥
नाद शब्द में बश कियौ मांस बेंच धन लेहु।
मृग छाला पर गाइयो यह मांगौ मोहि देहु॥ ९०॥

COUPLETS.

My clever lover has written me a letter with his own lotus hand[1],
And, O companion, I sacrifice my body, mind, and soul, over its every letter.

(O loved one), my soul is with thee, and thine with me[2];

(Still), to us two restless ones, without (other) union, there is no ease of body.

Thy and my mind are but one, although to look at, our bodies are two[3]:

If Love[4] strike but one arrow, both of us will be pained.

There is neither ink, pen, nor paper, and for news there is silence;

But, since you and I have become one, who is to write to whom!

By the sound (of your loving) voice[5] you have brought me into your power, so selling my flesh[6] get wealth.

Do you (now sit and) sing upon my skin[7], (as it were) that of a deer: grant me this (the only boon) I ask.

NOTE 1.—The word प्यारे refers to the सखी, whom the नायका is supposed to be addressing.

NOTE 2.—That is, I am thinking of you, and you are thinking of me.

NOTE 3.—Lit., two bodies appear.

NOTE 4.—काम, कामदेव, or Cupid, is supposed to have been the son of Shrí Krishna and Rukminí. He was once burnt to ashes by a flash of light from the third eye of Shiva. The story of his death and re-incarnation is found at length in the Vámana Purána, and is touched on in the Prema Ságara.

NOTE 5.—Reference is here made to the songs sung, and the music played, by the Kols, Keráts, Bhéels, and other wild tribes, to lure the game into the snares set for them.

NOTE 6.—The flesh of sheep, goats, rabbits, deer, and wild hogs, is eaten by Hindoos, or can be eaten by them without prejudice to their caste. The *Bhakt* or saint, however, never tastes meat of any kind.

NOTE 7.—The hide of any animal except that of the deer is considered unclean by the Hindoo.

Glossary.

कर कमलन, *i. e.* कमल करों से.

लिखी. The Indef. Perf.: it agrees with its feminine object पाती. The subject or agent is सुजान

अक्षर (*s.* अक्षू = to pervade.) *m.* A letter of the alphabet.

पै, *i. e.* पर.

वारौं, *i. e.* वारती हूं. The Pres. Imperf. The subject मैं is understood.

रह्यौ, *i. e.* रहा है or रह गया है. The Pres. Perf.: it agrees with मन.

व्याकुल (*s.* वि + आकुल = much + perplexed.) *adj.* Disturbed, confounded.

शरीरहि, *i. e.* शरीर को.

दिखियत, *i. e.* दिखलाई देते हैं. The Pres. Imperf.: it agrees with दोय शरीर.

मारे, *i. e.* मारे. The Cont. Fut.: it agrees with काम.

काम (*s.* कम् = to desire.) *m.* Cupid, the god of love.

होत, *i. e.* होती है – to agree with पीर.

दुहुन को, *i. e.* दोनों को.

लेखन, *i. e.* लेखनी (*s.* लिख् = to write.) *f.* A pen. The Sub. verb is understood.

समाचार (*s.* सम् + आ + चर् = with + all around + to go.) *m.* News, information. It is usually considered a plural noun.

भये, *i. e.* हुए हैं. It agrees with हम तुम, *i. e.* we.

लिखे, *i. e.* लिखे. The Cont. Fut. It agrees with the last कौन.

नाद (*s.* नद् = to sound.) *m.* A sound; song.

किये, *i. e.* किया है. The object मुझे and the subject तुम ने, etc., are understood.

मांस (*s.* मांस = flesh) *m.* Flesh. It is governed by बेंच.

बेंच, *i. e.* बेचकर, *v. t.* To sell. The Conj. Part.

लेहु *i. e.* लेा. The Imper.: it governs धन.

मृगछाला (*s.* मृग+छद् = to search+to cover.) *f.* The skin of a deer worn and used as a bed by Hindoo devotees.

मांगों, *i. e.* मांगतो हूं. The Pres. Imperf.: its subject मैं is understood

देहु, *i. e.* देा. The Imper.

दोहा ।

मृगई चितयो मृग तन लगे अहेरी घात ।
मिलन रसोई रावरे त्वचा तपिन के गात ॥ ९१ ॥
दधिसुत अबला अधर पर सोभा तें लटकन्त ।
मानेा भुजा सिकन्दरी पन्थी मनै करन्त ॥ ९२ ॥
तन समुद्र मन लहर है रूप कहर दरियाव ।
मानेा भुजा सिकन्दरी पन्थी यहां न आव ॥ ९३ ॥

सोरठा ।

बुधि विद्या गुन ज्ञान नेम चाव अरु हर्ष बल ।
ए तजि होंहिं अजान जिहि घट बिरहा संचरै ॥ ९४ ॥

(Says) the doe (within her mind) on seeing the body (of her lord), the hart, fallen into the snare of the hunter:—[1]

('Now, my beloved, your[2] body) is to be found in the cook-house, and your skin around the ascetic.'

The pearl hangs sweetly over the (rosy) lips of the young woman,

Like the hand erected by Alexander (the Great)[3], warning off all intruders[4].

(The fair one's) body is (as) a sea, her mind its waves, and her beauty a roaring stream (falling into it);

(And over which is placed her nose-ring)[5], like the hand erected by Alexander, saying to all intruders, 'come not here.'

Soraṭhá.

Understanding, knowledge, virtue, wisdom, piety, desire, pleasure, and strength,—

All these are forsaken by those whose bodies are afflicted by separation.

Note 1.—The uncertainty of Time.

Note 2.—रावरे refers to the मृग. The line, which is both obscure and elliptical, may be read somewhat thus:—हे स्वामी अब तो आप के शरीर का मिलना रसोई में होगा और चमड़े का तपी के गात में.

Note 3.—Lit., like the Alexandrian arm.

Note 4.—Lit., the traveller.

Note 5.—This appears to be the meaning intended, for there is nothing in the first line that can be compared to the 'Alexandrian arm.'

Glossary.

मगई, *i. e.* मगो. The agent or subject of चितयो.

चितयो. The Indef. Perf. of चितोनों. It agrees with तन.

मग, *i. e.* मृग. The Gen. case.

लगे, The Perf. Part. Absolute.

अहेरी, (*s.* आखेट = the chase) *m.* A hunter. The Gen. case.

रसोई (*s.* रसवती.) *f.* A cook-room. The Loc. case.

रावरे. *pron.* Your, yours, your honor's.

त्वचा (*s.* त्वच = skin.) *f.* Skin.

तपिन, *i. e.* तपो, or तपियो (*s.* तप् = to heat.) *m.* An ascetic. It may be that the feminine form is intended.

दधिसुत (*s.* उदधि + सु = the ocean + to bring forth.) *m.* A pearl, precious gem. It is the subject of लटकन्त.

अबला (*s.* अ + बल = not + strength.) *f.* Woman. The Gen. case.

सोभा, *i. e.* **शोभा** (*s.* शुभ् = to shine.) *f.* Beauty, grace.

लटकन्त, *i. e.* **लटकते हैं**. *v. i.* To hang, dangle. The Pres. Imperf.

भुजा (*s.* भुज = crooked.) *f.* The arm above the elbow. **भुजा** is feminine, but **भुज**, which means the same thing, is masculine.

सिकन्दरी (*p.* سکندر *sikandar* = Alexander.) *adj.* Of or belonging to Alexander the Great.

पन्थी (*s.* पथ् = to go.) *m.* A traveller. It is governed by **मने करन्त**.

मने करन्त, *i. e.* **मना करती है** (*a.* منع *man'* = prohibition.) *v. t.* To forbid, prohibit. The Pres. Imperf.: it agrees with **भुजा**.

कहर (*a.* قهر *ḳahr* = rage.) *m.* Severity etc. It is here used in the sense of, fierce, roaring, etc.

दरियाव (*p.* دریا *daryá* = a sea.) *m.* A sea; river. Supply the Sub. verb

आव, *i. e.* **आओ**. The Imper.

नेम (*s.* नियम = agreement.) *m.* Vow; piety.

हर्ष (*s.* हृष् = to rejoice) *m* Pleasure, happiness.

तजि, *i. e.* **तजकर**. The Conj. Part.

होहिं. *i. e.* **होते हैं**. The Pres. Imperf.: the subject (**वे**, etc.) is understood.

संचरे, *i. e.* **संचार करता है** (*s.* सम् + चर् = with + to go.) *v. t.* To penetrate, enter. The Pres. Imperf.: it agrees with **बिरहा**.

QUESTIONS.

1. Give the various English meanings of the following words:—

   a. **सैन**.

   b. **कान**.

   c. **मन**.

   d. **पानी**.

2. What are the different rules for the distinction of nouns of the feminine gender? Give examples in each case.

3. Give the Sanskrit roots of the following words:—

   a. लुकंजन.

   b. सलोंने.

   c. बिसवासी.

   d. खिनक.

4. Explain, and illustrate by examples, the meanings of the following words:—

   a. अनुस्वार.

   b. अनुनासिक.

   c. बिसर्ग.

   d. बिराम.

   e. अवग्रह.

5. What verbs govern the Ablative case in Hindí?

6. नैनन में गिरी. What are the various uses of the Locative case in Hindí?

7. अब के बिछुरे, etc. Parse. बिछुरे.

8. Enumerate, and illustrate by examples, the different uses of the Absolute Future and Past Imperfect tenses.

9. What is meant by तत्सम and तद्भव words?

10. Give the Genitive case singular of:—

   a. रूपा.

   b. राजा.

   c. आखा.

   d. मुक्ता.

11. प्रीति प्रीति सब कोउ कहै कठिन तासु की रीति।
Parse this half couplet.

12. Give the gender and various English meanings of :—

a. लाग

b. कर.

c. भाग.

d. तीर.

13. How many guttural and cerebral letters does the Hindí alphabet contain? Name them.

14. What are the Old Baiswárí post-positions denoting the Locative case?

15. Define and give examples of :—

a. Continuative Compound verbs.

b. Nominal ,,

c. Reiterative ,,

d. Intensive ,,

16. Give rules for the formation of First and Second Causal verbs.

17. मन पंछी गहि गहि, etc. Why has the verb been repeated?

18. परे चांदनी चोर. Explain it.

19. पहु फाटत पिय गौन. What part of the verb is फाटत?

20. आज सु द्वेज, etc. To what custom does the writer refer?

21. मेा मन मनसा इमि हुती. Give the Modern High Hindí forms of the first and last two words.

22. समन इक दिन वे हुते. Explain it.

23. तन दुख, etc. In what cases are these two nouns?

24. How is the Passive Voice formed in Hindí?

25. कहा जियैं बिन तोहि. How do you explain the form तोहि?

26. What are the most generally accepted beliefs regarding the origin of, (1) the *Vedás;* (2) the *Satí* ordeal?

27. Translate into High Hindí:—

a. To whom did you sell the horse?

b. The donkey kicked the elephant.

c. He has a son.

d. He has an only son.

५ अध्याय ।

अथ तुलसी कृत ।

दोहा ।

अपने अपने कर थपैं लिखि पूजत तिय भीति ।
सुफल फले मन कामना तुलसी प्रेम प्रतीति ॥ १ ॥
तुलसी जहां विवेक नहिं तहां न कीजै बास ।
सेत सेत सब एक से कर्र कपूर कपास ॥ २ ॥
राम नाम आराधवौ तुलसी वृथा न जाय ।
लरिकाई कौ पैरवौ आगै होत सहाय ॥ ३ ॥
जिम पनिहारी जेवरी खैंचत कटै पषान ।
तुलसी रसना राम कहु पाप कितक अनुमान ॥ ४ ॥
तुलसी रसना तौ भली जो तू सुमिरै राम ।
नातर काढ़ि निकासियै मुख में भलौ न चाम ॥ ५ ॥

CHAPTER V.

(Couplets) Composed by Tulsí Dássa.[1]

Women worship the mark on the wall,[2]—each one the stain made by her own hand;

(But), O Tulsí, the desire of the mind of each one bears fruit according to the sincerity of her love.[3]

O Tulsí, where there is no discretion, there take not up thy abode:

There all are alike white, *karar*, camphor, and cotton.

O Tulsí, repeating the name of (the Holy) Ráma will not be in vain,

But, like the art of swimming learnt in childhood, will help one afterwards.

From the water-carrier's pulling the rope so as to cut through a hard stone,[4]

O Tulsí, conjecture how many sins (can be blotted out) by thy tongue's repeating (the name of the Divine) Ráma!

O Tulsí, thy tongue is of use, if with it, thou repeat (the name of the Holy) Ráma;

Otherwise, it ought to be plucked out,—(a piece of worthless) skin is of no use in one's mouth.

NOTE 1.—Tulsí Dássa, one of the most famous of Hindoo poets, lived during the reign of Sháhjahán. By some writers he is said to have been born at Histanápúr, by others, at Hájipúr Chitrakut. The exact date of his birth is for ever buried in oblivion. He appears to have spent most of his time at Benares, Alláhábád, Brindában, etc., and died in the year 1624 A. D.

The *Rámáyana*, *Binay Patrika*, *Satsaí*, *Rám Agyá*, *Kabit Sambandh*, and *Rámgítávalí*, are among the works written by this justly illustrious man.

NOTE 2.—These marks or impressions have been already explained.

NOTE 3.—That is to say, Faith is all and everything.

NOTE 4.—That is, while drawing water.

GLOSSARY.

कृत (*s.* कृ = to do.) Done, made. The Sanskrit Past Pass. Part.

थपैं, *i. e.* **थपती हैं**. The Pres. Imperf.: it agrees with **तिय**.

लिखि, *i. e.* **लिखकर**. The Conj. Part.

पूजत, *i. e.* **पूजती हैं**. The Pres. Imperf.

फले, *i. e.* फलती है. The Pres. Imperf.: it agrees with कामना.

कामना (*s.* कम् = to desire.) *f.* Desire, wish. Read:—परन्तु हे तुलसी प्रेम की प्रतीति के अनुसार, etc.

विवेक (*s.* वि + विच् = much + to discriminate.) *m.* Discretion. The Sub. verb is understood.

करर, *i. e.* करीर. *m.* The shoot of a bamboo.

कपूर (*s.* कर्पूर = camphor.) *m* Camphor. The Sub. verb is understood.

आराधबो, *i. e.* आराधना. The Inf. used substantively.

वृथा (*s.* वृ = to cover.) *adv.* Uselessly, fruitlessly.

जाय, *i. e.* जाता. It agrees with आराधबो.

लरिकाई, *i. e.* लड़काई (*s.* लड् = to play.) *f.* Childhood.

पैरबो, *i. e.* पैरना. *v. i.* To swim. The Inf. used substantively.

होत, *i. e* होता है. It agrees with पैरबो.

सहाय, *i. e.* सहायक. The Nom. case after the Sub. verb.

पनिहारी (*s.* पा + हृ = to drink + to take away) *f.* A female water-carrier. The Gen. case. Also पनहारी and पनहारिन.

खैंचत, *i. e.* खैंचते खैंचते. The Imperf. Part.

कटै, *i. e.* कटता है or कट जाता है. The Pres. Imperf.: it agrees with पषान.

पषान. *i. e.* पाषाण (*s.* पिष् = to grind.) *m.* A stone.

रसना (*s.* रस् = to taste.) *f.* The tongue. The Abl. case.

कहु, *i. e.* कहो. The Imper.

पाप (*s.* पा = to preserve.) *m.* Sin. Read:—पाप के कट जाने का कितना अनुमान है!

अनुमान (*s.* अनु + मा = after + to measure.) *m.* Inference, logical conclusion.

सुमिरै, *i. e.* सुमिरे (*s.* स्मरण = rememberance.) *v. t.* To remember. The Cont. Fut.: it agrees with तू.

नातर, *i. e.* नहीं तो.

काढ़ि, *i. e.* काढ़कर. The Conj. Part.

चाम (*s.* चर्म = skin.) *m.* Skin, leather. The Sub. verb is understood.

दोहा ।

तुलसी बिलम न कीजियै भजि लीजै रघुबीर ।
तन तरकस तें जात है स्वास सारिखे तीर ॥ ६ ॥
एकै साधे सब सधै सब साधे सब जाय ।
जो गहि सेवै मूल कौं फूलै फलै अघाय ॥ ७ ॥
स्वारथ सीता राम है परमारथ सिय राम ।
तुलसी तेरौ दूसरे द्वार कहा है काम ॥ ८ ॥
स्वारथ परमारथ सुलभ सकल एक ही ओर ।
द्वार दूसरे दीनता उचित न तुलसी तोर ॥ ९ ॥
तुलसी सोई चतुरता राम चरन लौ लीन ।
पर मन पर धन हरन को वेश्या बड़ी प्रवीन ॥ १० ॥

O Tulsí, delay not to worship Raghu's Hero ;[1]

Thy arrow-like breath is about to leave thy quiver-like body.

By attempting one thing (at a time), all our objects are accomplished, but by trying for all, all are lost :[2]

He who takes to serving (God), the Root of all,[3] blossoms and bears fruit.

Since one's worldly object is Sítá and Ráma, since, also, one's spiritual object is Sítá and Ráma,

O Tulsí, what business hast thou at the door of another ![4]

Since one's worldly and spiritual objects are all easily obtained in the one quarter,[5]

O Tulsí, thy (professing) poverty at the door of another (is very) improper.

O Tulsí, the being absorbed in (contemplation of the lotus) feet of the (Gracious) Ráma, is the only true accomplishment;

(For, otherwise), the harlot is accomplished in stealing the minds and wealth of others.

Note 1.—That is Ráma.

Note 2.—One thing at a time, etc.

Note 3.—Tulsí Dássa was, on the whole, a Pantheist. The Vedánta philosophy not only acknowledges God as the Root, but as the Branch also; not only as the Cause, but the Effect as well: the All, the In All. And man? Man is simply what he thinks he is; man is the product of his own thoughts; the outcome of his own acts; ever capable of becoming 'one with the One,' by a fixity and purity of thought.

Note 4.—That is, laying thy plaint before man.

Note 5.—ओर is usually considered feminine in the singular and masculine in the plural: उस के चारों ओर, on the four sides, not उस की चारों ओर.

Glossary.

बिलम, *i. e.* बिलम्ब (*s.* वि + लम्ब = not + to go.) *m.* Delay. It is governed by कीजिये. Also बिलम्ब.

भज लीजै, *i. e.* भजिये. The Resp. Imper.: it governs रघुबीर.

रघुबीर (*s.* रघु + बीर = name of a king + hero.) *m.* Ráma Chandra.

तरकस (*p* ترکش *tarkash* = a quiver.) *m.* A quiver.

जात है, *i. e.* जाता है. The Pres. Imperf.: it agrees with स्वास.

सारिखे, *i. e.* सरीखा (*s.* सदृश = like.) *prep.* Like. Also सरिस.

साधे. The Cont. Fut. The subject कोई is understood.

सधै, *i. e.* सधती हैं (*s.* साध् = to complete.) *v. i.* To be made, completed. The Pres. Imperf. Read:—यदि कोई एक बात साधे तो सब बातें सधती हैं.

जाय, *i. e.* जाती हैं—to agree with बातें or a similar noun understood.

गहि, *i. e.* गहकर. The Conj. Part.

सेवै *i. e.* सेवता है. The Pres. Imperf.: it agrees with जो and governs मूल.

फूलै, *i. e.* फूलता है. The Pres. Imperf.: it agrees with सेा understood.

फलै, *i. e.* फलता है. See the last word.

अघाय, *i. e.* अघाकर. *v. i.* To be satiated. The Conj. Part. used as an Adverb of Manner.

परमारथ (*s.* परम + अर्थ = chief+object.) *m.* The chief end or purpose.

द्वार (*s.* दृ = to cover.) *m.* A door. The Loc. case.

सुलभ, (*s.* सु + लभ् = well + to find, receive.) *adj.* Easily obtained.

ओर, *f.* Side, quarter, direction.

उचित (*s.* वच् = to speak.) *adj.* Right, proper, suitable.

चतुरता (*s.* चतुर = clever.) *f.* Skill, cleverness. The Sub. verb is understood.

लेा (*s.* ली = to unite.) *m. f.* Ardent affection. The word is लय.

लीन (*s.* ली = to unite.) Absorbed, immersed. लेालीन, wholly immersed in the love of.

हरन (*s.* हृ = to take away.) *m.* Taking, seizing.

वेश्या (*s.* विश् = to enter.) *f.* A whore, harlot. The Sub. verb is understood.

दोहा ।

चतुराई चूल्है परै ज्ञानी यम के घाय ।
तुलसी राम सेां प्रेम नहिं सेा जर मूल नसाय ॥ ११ ॥
मेार मेार सब कोउ कहत तू को कह निज नाम ।
कै चुप साध सुनि समुझि कै तुलसी भज राम ॥ १२ ॥
तुलसी अपने राम कौं रीझ भजेा कै खीज ।
खेत परे तें जामिहैं उलटे सीधे बीज ॥ १३ ॥
सी कहते सुख ऊपजै ता कहते तम नास ।
तुलसी सीता जेा कहत राम न छाड़त पास ॥ १४ ॥
तुलसी अघ सब दूरि गे रा अक्षर के लेत ।
फिर नेरे आवत नहीं मा अक्षर पढ़ देत ॥ १५ ॥

COUPLETS.

May that cleverness fall into the fireplace, and that knowledge into the wiles of Death, (which leads us not to Ráma);

(Farther), O Tulsí, may that fool[1] be destroyed, root and branch, who has no love for the (Holy) Ráma.

All call 'mine, mine'; who says 'thou',[2] with respect to his own name!

O Tulsí, listen, understand, and remain silent, or worship (the Divine) Ráma.

O Tulsí, worship (the Wandering) Ráma, whether thou be pleased or displeased:[3]

The seed will grow up whether it fall straight or crooked in the field.

On repeating 'Sí,' happiness springs up (in one's mind), while on saying 'tá,' one's passions are destroyed;

(Farther), O Tulsí, Ráma never forsakes that one who says, 'Sítá!'[4]

O Tulsí, all one's sins go far away on repeating the syllable Rá;

(Farther), on repeating the syllable 'má,' they come not near again.

NOTE 1.—There is here a play on the word जड़. It means, (1) a fool; (2) a root.

NOTE 2.—In addressing anyone the use of तू, thou, is considered highly disrespectful; indeed, तुम, you, is seldom heard except among Europeans. In addressing Natives of any standing the pronoun आप should invariably be made use of. In Hindí literature, तू appears to be chiefly used to show: (1) contempt; (2) familiarity; (3) affection.

NOTE 3.—Meaning, pray on, no matter whether your former prayers have been answered or not.

NOTE 4.—The syllables रा and मा are here used absolutely, as Nominative cases Absolute. No post-position is to be understood after them.

Glossary.

चूल्हे, *i. e.* चूल्हे (*s.* चुल्लि = a fireplace.) *m.* A fireplace. The Loc. case.

परे, *i. e.* पड़े. The Cont. Fut. used Precatively. It agrees with चतुराई.

ज्ञानी (*s.* ज्ञा = to know.) *m.* A sage. The word intended is probably ज्ञान.

घाय, *i. e.* घात. The Loc. case.

जर, *i. e.* जड़.

नसाय, *i. e.* नसाए (*s.* णश् = to be destroyed.) *v. i.* To be annihilated. The Imper. The same verb is also used in a transitive sense.

कहत, *i. e.* कहते हैं. The Pres Imperf.: it agrees with सब कोई.

कह, *i. e.* कहता है. The Pres. Imperf.: it agrees with को, *i. e.* कौन.

निज (*s.* नि + जन् = continuance + to be produced.) *pron.* Own.

चुप. *m.* Silence. It is governed by साध.

साध. The Imper.

सुनि, *i. e.* सुनकर. The Conj. Part.

समुझि, *i. e.* समझकर. The Conj. Part.

भज. The Imper.: it governs राम.

रीझ. The Conj. Part.

भजो. The Imper.

खीज. The Conj. Part.

परे, *i. e.* पड़े. The Perf. Part. used substantively.

जामिहैं, *i. e.* जमेंगे. The Abs. Fut: it agrees with बीज.

बीज (*s.* वि + जन् = much + to be produced.) *m.* Seed.

सी—the first syllable of the name सीता.

कहते, *i. e.* कहते ही. The Adverbial Part.

उपजै, *i. e.* उपजता है. The Pres. Imperf.: it agrees with सुख.

ता—the second syllable of the name सीता.

तम (*s.* तम = darkness.) *m.* Darkness, gloom.

नास, *i. e.* नाश (*s.* नश् = to be destroyed.) *m.* Destruction. Read:—और तम का नाश होता है.

कहत, *i. e.* कहता है. The Pres. Imperf.: it agrees with जो, and governs सीता.

पास (*s.* पार्श्व = near.) *prep.* Near. It is here used substantively.

गे, *i. e.* गये.

रा—the first syllable of the name राम.

लेत, *i. e.* लेते ही. The Adverbial Part.

आवत, *i. e.* आते हैं. The Pres. Imperf.: it agrees with वे (*i. e.* सब अघ) understood.

मा, *i. e.* म—the second syllable of the name राम.

पढ़ देत, *i. e.* पढ़ देते ही. The Adv. Part. of the Intensive Compound पढ़ देना. Read:—मा अक्षर के पढ़ देते ही.

दोहा।

आप आपने तें अधिक जिहिं प्रिय सीता राम।
तुलसी ता के पग तरै मेरे तन कौ चाम॥ १६॥
तुलसी जा पै राम सों नाहिन सहज सनेह।
मूंड मूँड़ायो वृथा ही भांड़ भये तजि गेह॥ १७॥
मूंड उघारन किन कह्यौ बरजि रहे प्रिय लोग।
घर ही सती कहावती जरती नाह वियोग॥ १८॥
यथालाभ संतोष सुख रघुपति चरन सनेह।
तुलसी जो मन हाथ है जस कानन तस गेह॥ १९॥
प्रीति राम पद नीति पथ चलै राग रस जीति।
तुलसी संतन के मते यही भक्ति की रिति॥ २०॥

COUPLETS.

Those to whom Sítá and Ráma are dearer than life,

O Tulsí, my (worthless) body is their footstool.[1]

O Tulsí, those who have no natural love for (the Divine) Ráma,

Shave their heads in vain,[2] and leave their homes like buffoons.

Who told thee to shave thy head![3] Thy kindred and people forbade thee:

She is called[4] a virtuous widow who, on being parted from her lord,[5] burns herself in her house.

He who is happy and content with the profit he gets,[6] and is in love with the feet of Raghu's Lord,

And he, O Tulsí, whose life is in his hand, to him the forest and house are alike (the abode of God)

Love for the feet[7] of Ráma is the (true) path of Polity, and he who treads it has conquered Pleasure and Lust:

O Tulsí, in the opinion of the saints, this alone is the way to Faith.

NOTE 1.—Lit, the skin of my body is beneath their feet.

NOTE 2.—This refers to the custom of having to shave the head before visiting certain places of pilgrimage, such as the Tribení at Alláhábád.

NOTE 3.—Lit., to unveil, uncover, expose.

NOTE 4.—The verb कहाना is here used in its second or intransitive sense of, to be called.

NOTE 5.—Some texts read नहिं, not. This gives a slightly different meaning.

NOTE 6.—The line is elliptical, and appears to read somewhat after this fashion:—जो यथालाभ संतोष करके सुख मानता है etc.

NOTE 7.—For पद most copies have भज.

Glossary.

जिहिं, etc. Read :—जिन को सीता राम प्रिय हैं.

तरे, *i. e.* तरे (*s.* तल = bottom.) *prep.* Underneath. Also तले.

जा पै, *i. e.* जिन पर.

सनेह (*s.* सनेह = affection.) *m.* Love. सहज सनेह, natural love. The Sub. verb is understood.

मूँड़ (*s.* मुण्ड = the head.) *m.* The head. It is governed by मुँड़ायो.

मुँड़ायो, *i. e.* मुंड़ाया है (*s.* मुड् = to shave.) *v. t.* To shave. The Pres. Perf.: it agrees with मूँड़.

भांड़ (*s.* भड् = to be happy.) *m.* A jester, mimic, actor. It is the subject of भये.

भये, *i. e.* हुए हैं. The Pres. Perf.

तजि, *i. e.* तजकर. The Conj. Part.: it governs गेह.

उघारन, *i. e.* उघाड़ना. The Inf. It governs मूँड़.

कह्यो, *i. e.* कहा. The Indef. Perf. The subject or agent is किन.

बरजि रहे, *i. e.* बरज रहे. It agrees with लोग.

कहावती, *i. e.* कहाती है. It agrees with सती.

जरती, *i. e.* जरती है. The Pres. Imperf.: it agrees with वह (*i. e.* सती) understood.

यथा (*s.* यद् = what.) Correlative to तथा. As, according to.

लाभ (*s.* लभ् = to receive, get.) *m.* Profit.

संतोष (*s.* सम + तुष = well + to be pleased.) *m.* Patience, satisfaction.

रघुपति (*s.* रघु + पति = a king of that name + master.) *m.* The Holy Ráma. Read :—और जिस को रघुपति के चरणों के लिये सनेह है.

जस—तस, *i. e.* जैसा—तैसा.

कानन (*s.* कन् = to shine.) *m.* A forest. The Sub. verb is understood.

पथ (*s.* पथ् = to go.) A road. Supply the Sub. verb. More than one construction is possible.

राग (*s.* रञ्ज् = to colour.) *m.* Anger, passion. It is governed by जीति.

जीति, *i. e.* जीतकर (*s.* जि = to conquer.) *v. t.* To conquer. The Conj. Part.

संतन, *i. e.* संतों (*s.* सत्य = true.) *m.* A saint, holy man.

मते (*s.* मन् = to know.) *m.* Opinion, understanding. The Loc. case.

भक्ति (*s.* भज् = to worship.) *f.* Religion, faith.

दोहा ।

तुलसी खोटे दास कौ रघुपति राखत मान ।
जौं मूरख उपरोहितहिं देत दान जजमान ॥ २१ ॥
काहू के धन धाम है काहू के परिवार ।
तुलसी ऐसे दीन के सीता राम अधार ॥ २२ ॥
नहिं सेवा नहिं बुद्धि बल नहिं विद्या नहिं नाम ।
तुलसी पतित पतंग की तू पति राखै राम ॥ २३ ॥
एक भरोसे राम कै किये पाप भर मोट ।
जैसे नारि कुनारि कौं बड़ी खसम की ओट ॥ २४ ॥
तुलसी छल बल छांड़िकै करियै राम सनेह ।
अंतर कहा भर्त्तार सों जिन देखी सब देह ॥ २५ ॥

COUPLETS.

Raghu's Hero preserves the honour of His perverse slave Tulsí,
Just as the layman gives gifts to the foolish family priest.[1]
Some have wealth and houses, others have families and kindred;
But of humble Tulsí Dássa, (the virtuous) Sítá and (Divine) Râma are the only stay.

No service have I done Thee, nor understanding, nor strength, nor wisdom, nor good name (do I possess);

Still, O Ráma, Thou preservest the good name of this fallen moth, Tulsí.

Many and great sins have I committed in the one hope of Ráma's (forgiveness);

Just as (the wicked acts of) a wicked woman are hid from public gaze (by the presence of a good) husband.[2]

O Tulsí, forsake deceit and artifice, and show love to Ráma:

What is hid from that husband who has seen the whole body?

NOTE 1.—The family priests are nearly always paid in kind. Each priest usually has the spiritual welfare of several families under his immediate care. They assist at weddings, births, and deaths, besides performing family worship from time to time, and receive in return for their services, pieces of cloth, grain, flour, and occasionally small sums of money. They earn considerable sums on holidays, and at festivals.

NOTE 2.—The Adjective **बड़ी** must be read with **ओट**, and not with **खसम**. The position of the adjective is misleading.

GLOSSARY.

खोटे. *adj.* Impious, false.

राखत, *i. e.* **रखते हैं**. The Pres. Imperf.: it agrees with **रघुपति** and governs **मान**.

उपरोहितहिं (*s.* **पुरोहित** = a family priest.) *m.* A family priest. The Indirect Object after **देत**.

देत, *i. e.* **देता है**. The Pres. Imperf.:—it agrees with **जजमान**.

जजमान (*s.* **यज्** = to worship, sacrifice.) *m.* One who employs Bráhmans to perform a sacrifice, himself helping.

धाम (*s.* धा = to have.) *m.* A house, dwelling-place.

परिवार (*s.* परि + वृ = all around + to be.) *m.* A family.

अधार, *i. e.* आधार.

पतंग (*s.* पत् + गम् = to fall + to go) *m.* A moth, butterfly.

पति (*s.* पद = rank.) *f.* Good name, honour. It is governed by राखै.

राखै, *i. e.* रखते हैं. The Pres. Imperf. The subject is राम.

भरोसे (*s.* भद्र + आशा = good + hope.) *m.* Hope, expectation. The Abl. case.

किये, *i. e.* किये हैं. The Pres. Perf.: it agrees with its object पाप, the agent being understood.

भर मोट, *i. e.* मोटभर = bundle + full. Read :—heaps, numerous, many.

नारि (*s.* नृ = to lead.) *f.* A woman. Also, and more usually, नारी. The Dat. of Possession.

कुनारि (*s.* कु + नारी = bad + woman.) *f.* A bad woman.

खसम (*a.* خصم *khaṣam* = a husband.) *m.* A husband. The Gen. case.

ओट (*s.* वट् = to surround.) *f.* Shade, shelter. The Sub. verb is understood.

छल (*s.* छो = to cut.) *m.* Deceit, deception. It is governed by छांड़िकै.

छांड़िकै, *i. e.* छोड़कर. The Conj. Part.

करिये. The Resp. Imper. It governs सनेह.

भर्त्तार (*s.* भृ = to cherish.) *m.* A husband. Also भर्त्ता.

देखी, *i. e.* देखी है. The Pres. Perf.: it agrees with its feminine object देह.

दोहा ।

सब देखे परखे लखे बहुत कहे का होय ।
तुलसी सीता राम बिन अपनो नाहीं कोय ॥ २६ ॥

है अधीन जाचै नहीं सीस नाय नहिं लेय।
तुलसी मानी जाचकहिं बिन रघुवर को देय ॥ २७ ॥
गंगा यमुना सरस्वती सात समुद्र भरपूर।
तुलसी चातक के मते बिना स्वाति सब धूर ॥ २८ ॥
एक भरोसौ एक बल एक आस विस्वास।
स्वात बूंद रघुनाथ है चातक तुलसी दास ॥ २९ ॥
जौं कामी के चित्त में चढ़ी रहत नित बाम।
ऐसे हो कब लागिहौ तुलसी के मन राम ॥ ३० ॥

COUPLETS.

I have seen all,[1] nay, I have tested and examined all—but what boots it saying much?

(Says) Tulsí, besides Sítá and Ráma, I have seen none mine own.

He does not humbly beg, nor bend his head in supplication;—

O Tulsí, besides Raghu's Chosen, who gives anything to (such) a proud beggar?[2]

The (sacred) Ganges, the (dark) Jamuná,[3] the (holy) Saraswatí,[4] nay, the seven (unfathomable) seas[5] may be full to overflowing,

Still, O Tulsí, in the opinion of the *chátaka*, without the drops of *Arcturus*, they are all as dust.

I have but one hope, one support, one desire, and but one confidence:—

Raghu's Lord is the drops of *Arcturus*, and I, Tulsí Dássa, the *chátaka*[6].

As the lustful one's mind is ever taken up with the thought of (fickle) woman[7],

How long, O Tulsí, will thy mind be (similarly, wholly) absorbed in the contemplation of the (Holy) Ráma?

NOTE 1.—Poor Tulsí, as a matter of fact, did see a lot in his time, having on one occasion seen the inside of a prison at Delhi. The emperor Sháhjahán hearing of the poet's fame summoned him to his court and directed him to produce Ráma. Tulsí either could not or would not, and was, conseqently, cast into prison.

NOTE 2.—Tulsí refers to himself.

NOTE 3.—In Indian mythology the river Jamúná is personified as the daughter of सूर्य and sister of यम.

NOTE 4.—The personified सरस्वती is variously regarded as the wife of Brahmá, the goddess of speech and wisdom, the wife of Indra, mother of the Vedas, etc.

NOTE 5.—The seven seas of the ancient Hindoo geographers were supposed to contain, (1) milk; (2) saltwater; (3) sugar-cane juice; (4) wine; (5) clarified butter; (6) butter-milk; (7) sweet water.

For सात समुद्र, some copies have सात सिन्धु, a palpable mistake, as it does not contain the requisite number of 'instants.' The cæsura, it need hardly be stated, follows सरस्वती.

NOTE 6.—That is, I will accept none but Him. Tulsí Dássa did much to discredit the Shrí Krishna Autára.

NOTE 7.—Tulsí himself, we are told, was somewhat uxorious. The upbraidings of a faithful and pious wife are said to have brought about the turning-point in his career.

GLOSSARY.

देखे, *i. e.* देखे हैं. The Pres. Perf.: it agrees with its object सब. The Ag. case is understood.

परखे, *i. e.* परखे हैं (*i. e.* परीक्षा = examination.) *v. t.* To test. See the last word.

लखे, *i. e.* लखे हैं. See देखे हैं.

कहे. The Abl. case of the Perf. Part. used substantively.

होय, *i. e.* होगा.

ह्वै, *i. e.* हो or होकर. The Conj. Part.

अधीन (*s.* अधि + ईन = over + master.) *adj.* Submissive, dependent.

जाचै, *i. e.* जाचता है. The Pres. Imperf. The Poet here speaks of himself in the third person singular.

सीस (*s.* शीर्ष = head.) *m.* The head. It is governed by नाय. Also शीस and शीश.

नाय (*s.* नम् = to bend down.) *v. t.* To bend down. The Conj. Part. Also नावना.

लेय, *i. e.* लेता है. The Pres. Imperf. See याचै above.

मानी (*s.* मा = to measure.) *adj.* Proud.

जाचकहिं, *i. e.* याचक or जाचक को (*s.* याच् = to beg.) *m.* A beggar.

देय, *i. e.* देवे. The Cont. Fut. It agrees with को, *i. e.* कौन.

यमुना (*s.* यम् = to stop.) *f.* The river Jamuná.

सरस्वती (*s.* सरस + वती = water + holder.) *f.* The river Saraswatí.

सात (*s.* सप्त = seven.) *adj.* Seven.

समुद्र (*s.* सम + उन्द् = all + to be wet.) *m.* A sea, ocean.

भरपूर (*s.* भृ + पृ = to fill + to fill.) *adj.* Full, overflowing. The Sub. verb is understood.

धूर (*s.* धूलि = dust.) *f.* Dust. The Sub. verb is understood. Also धूल.

रघुनाथ (*s.* रघु + नाथ = name of a king + lord) *m.* The Lord of the Raghu family, the Holy Ráma.

कामी (*s.* कम् = to desire.) *m.* A lustful person.

चढ़ी रहत, *i. e.* चढ़ी रहती है. A Continuative Compound, Pres. Imperf. It agrees with खाम.

बाम, *i. e.* बामा (*s.* वाम = the left side.) *f.* A woman.

लागिहै, *i. e.* लगेगे. The Abs. Fut. It agrees with तुम (*i. e.* राम) understood. Read:—O Ráma, when will you, etc.

दोहा ।

जौं गरीब की देह में माघ पूस कौ घाम ।
ऐसे हो कब लागिहौ तुलसी के मन राम ॥ ३१ ॥
तीन टूक कोपीन के अरु भाजी बिन नौन ।
तुलसी रघुवर उर बसे इन्द्र बापुरौ कौन ॥ ३२ ॥
गुन स्वरूप बल द्रव्य कौं प्रीति करै सब कोय ।
तुलसी प्रीति सराहियै जु इन तें बाहर होय ॥ ३३ ॥
मीन काट जल धोइये खाए अधिक पियास ।
तुलसी प्रीति सराहियै मुये मीन की आस ॥ ३४ ॥
कहा कहों छबि आज की भले बने हौ नाथ ।
तुलसी मस्तक तब नवै धनुष बान लो हाथ ॥ ३५ ॥

COUPLETS.

As the (scanty) heat of *Mágha* and *Púsa* in the body of the poor man[1],

How long, O Tulsí, will the contemplation of (the Holy) Ráma similarly engage every thought of thy mind?

One may have (for raiment but) three pieces of loin-cloth, and (for food only) greens without salt,

Yet, O Tulsí, if Raghu's Chosen dwell within one's heart, even Indra is counted a nobody[2].

All love (and praise) virtue, beauty, strength, and wealth,

But do you, O Tulsí, praise that love, which is something more than (a love of) these things[3].

One may cut a fish[4] in pieces, and wash it (again and again), yet on eating it, it causes great thirst:

O Tulsí, praiseworthy is the love of the dead fish, which even in death, gives not up hope (of union with the sea.)

How can I speak of Thy beauty of to-day! Thou art, indeed, well decked-out, O Lord!

(But, says) Tulsí, then only will thy slave bend his head in adoration, when Thou takest bow and arrows into Thy hand.[5]

NOTE 1.—These being the two coldest months of the year the poor, half-clad villager is always thinking of how he can best keep his body warm.

NOTE 2.—Lit., what a poor (wretch) Indra (is.)

NOTE 3.—That is, love to God, which, as Tulsí rightly says, ought to be above and beyond all other loves.

NOTE 4.—मीन is either masculine or feminine. What the poet means us to understand is that, even after being killed, cut in pieces, washed and eaten, the fish still retains its salt taste; and he takes this fact to show us that the fish never even in death gives up hopes of again rejoining the sea, the cause and source of its origin. The lesson is plain, and pithy as it is plain, embodying as it does the essence of Hinduism.

Some copies read मुये मीन त्रास, which, on the whole, gives quite as good sense.

NOTE 5.—Shrí Krishna is nearly always depicted with a flute in His hand, and Ráma with a bow and arrows. This will explain Tulsí's meaning.

GLOSSARY.

गरीब (*a.* غريب *gharíb* = poor.) *adj.* Poor, destitute. It is here used substantively.

माघ (*s.* मघा = the asterism in which the moon is full during this month.) *m.* The eleventh month of the Hindoo year.

पूस (*s.* पुष्य = the eighth lunar asterism.) *m.* The ninth month of the Hindoo year.

घाम (*s.* घर्म = heat.) *f.* Seldom, *m.* Heat.

लागिहो, *i. e.* लगोगे. The Abs. Fut. हे राम तुम, etc.

टूक (*s.* स्तोक = a little.) *m.* A piece, portion. Also टुकड़ा.

भाजी (*s.* भाज् = to share.) *f.* Greens, vegetables.

नोन, *i. e.* नोना. *m.* Salt.

बसे. The Cont. Fut. It agrees with रघुबर.

इन्द्र (*s.* इद् = to have superhuman power.) *m.* The king of the three and thirty million gods.

बापुरो, *i. e.* बापरा. *adj.* Helpless, weak. Also बापड़ा and बापो.

करे, *i. e.* करता है, or करते हैं. The Pres. Imperf.: it agrees with सब कोय.

जु, *i. e.* जो = which.

होय, or होए. The Cont. Fut.: it agrees with जो.

काट, or काटकर. The Conj. Part.

धोइये. The Gerundive tense.

खाए. The Cont. Fut.

मुये. The Perf. Part. used adjectively. Read:—मुये मोन की प्रीति सथा आस सराहिये.

कहें, *i. e.* कहूँ. The Cont. Fut. The poet himself forms the subject.

बने हो, *i. e.* बने हो. The Pres. Perf. Read:—हे नाथ तुम तो भले बने हो.

मस्तक (*s.* मस् = to weigh.) *m.* The head. It is the subject of नवै.

नवै, *i. e.* नवे, etc. The Cont. Fut.

धनुष (*s.* धनु = a bow.) *m.* A bow. It is governed by जो.

जो. The Cont. Fut. Its subject is understood.

दोहा ।

मुरली मुकुट दुरायकै नाथ भये रघुनाथ ।
तुलसी रुचि लखि दास की धनुष बान लियो हाथ ॥ ३६ ॥
पशू गढ़तें नर भयो भूले सींग अरु पूंछ ।
तुलसी हरि की भक्ति बिन धृक डाढ़ी अरु मूंछ ॥ ३७ ॥
प्रभुता कौं सब कोउ चहै प्रभु कौं चहै न कोय ।
जो तुलसी प्रभु कौं चहै आजुहि प्रभुता होय ॥ ३८ ॥
तुलसी घर के घेर में घरी घरी तन छीन ।
कबहू न बन बन फिरे कर करवा कोपीन ॥ ३९ ॥
घर के घूमर घेर में राम चरन लौ लीन ।
तुलसी ऐसे संत कौं कहा करवा कोपीन ॥ ४० ॥

COUPLETS.

Having hid the flute and crown, my Lord has become the Lord of Raghu;

(And, says) Tulsí, beholding the desire of His slave[1], He has taken bow and arrows into His (lotus) hand.

Whilst fashioning brute beast (God) made man—only the horns and tail being forgot:

O Tulsí, except we have faith in Ráma, accursed be the beards and moustaches (of us all!)[2]

All desire lordship; no one desires the Lord!

O Tulsí, he who desires the Lord, immediately obtains lordship[3].

O Tulsí, although household cares may make thy body thinner each hour,

Still, thou wilt never wander[4] from forest to forest with calabash and loin-cloth in hand.[5]

He who in the midst of household cares is absorbed in contemplation of the (lotus) feet of Ráma,

O Tulsí, what need has such a saint of a calabash or loin-cloth?

NOTE 1.—The poet uses the word दास, a slave, because it forms part of his own name.

NOTE 2.—That is to say, the unrighteous man might just as well have been born an animal.

NOTE 3.—Lit, to-day even lordship becomes. Some copies have आपुहि, of itself, for आजुहि.

NOTE 4.—Lit., wandered. Tulsí, himself a traveller of considerable experience, never believed in these itinerant gentry, and has a slap at them on every possible occasion. The religious Hindoo does not require to go to the forest to worship his Creator.

NOTE 5.—The करवा, or rather करुवा, is a small earthen pot with a spout to it, and is used by the religious student while at ablutions, etc. The कोपीन is the small cotton rag drawn over the privates.

GLOSSARY.

मुरली (*s.* मुर् + ला = to surround + to get.) *f.* A flute.

मुकुट (*s.* मकि = to adorn.) *m.* A crown. Both these nouns are governed by **दुरायके**.

दुरायके, *i. e.* **दुराकर**. *v. t.* To hide. The Conj. Part.

भये, *i. e.* **हुए हैं**. The Pres. Perf. and Plural of Respect.

रुचि (*s.* रुच् = to shine.) *f.* Wish desire. It is governed by **लखि**.

लखि, *i. e.* **लखकर**. The Conj. Part.

लिये, *i. e.* **लिया है**. The Pres. Perf. The objects **धनुष** and **बाण** are taken singly.

पशू (*s.* दृश् = to see.) *m.* An animal. It is governed by गढ़ते.

गढ़ते, *i. e.* गढ़ते. *v. t.* To make, fashion. The Imperf. Part. This verb is also used intransitively.

भये, *i. e.* हुआ – to agree with नर.

भूले, or भूल गये. The Indef. Perf. The subject is सींग (सथा) पूंछ.

सींग (*s.* शृङ्ग = a horn.) *m.* A horn.

धक, *i. e* धिक् (*s.* धक्क् = to annihilate.) *interj.* Fie! Shame!

डाढ़ी (*s.* दाढ़ा = a tusk.) *f.* The beard. The Dat. case.

मूंछ. *f.* Moustaches. The Dat. case. The Sub. verb is understood.

चहै, *i. e.* चाहता है, or चाहते हैं. The Pres. Imperf.: it agrees with सब कोउ.

चहै, *i. e.* चाहे. The Cont. Fut. It agrees with कोई understood, or, we may take the poet to refer to himself in the third person.

होय, or होए. The Cont. Fut.: it agrees with प्रभुता.

घेर. *m.* Surrounding; meandering. Read:—Care, worry.

घरी घरी, *i. e.* घड़ी घड़ी (*s.* घण्ट = a bell, from हन् = to strike.) *f.* A period of twenty-four minutes.

छीन (*s* छीण = wasted.) *adj.* Thin, wasted. Supply the Sub. verb.

फिरे. The Indef. Perf., or the Pres. Perf. The reference may be to the poet.

करवा, *i. e.* करूआ (*s.* करक = a religious student's water-pot.) *m.* A small earthen pot with a spout, a pipkin.

कोपीन (*s.* कौपीन = a rag with which the privities are covered.) *f.* A small loin-cloth.

घूमर (*s.* घूर्ण् = to turn round.) *m.* Moving, wandering.

दोहा ।

काम क्रोध मद लोभ की जब लग मन में खान ।
तब लग पण्डित मूरखौ तुलसी एक समान ॥ ४१ ॥
तुलसी या जग आयके कोन भयो समरत्थ ।
इक कंचन अरु कुचन कौं किन न पसारे हत्थ ॥ ४२ ॥
मन राखत वैराग में घर में राखत रांड ।
तुलसी किरवा नींव कौ चाख्यौ चाहत खांड ॥ ४३ ॥
जब लगि अंकुस सीस पर तब लग निर्मल देह ।
तुलसी अंकुस बाहिरे सिर पर डारत खेह ॥ ४४ ॥
तुलसी काया खेत है मनसा भयौ किसान ।
पाप पुन्य दोउ बीज हैं बवै सो लुनै निदान ॥ ४५ ॥

COUPLETS.

As long as there are mines of lust, anger, arrogance, and greed in the mind,

So long, O Tulsí, are the wise and foolish alike.

O Tulsí, who has come into this (weary) world powerful (enough to withstand the attacks of lust and greed?)

Who is he that, (sometime or other), has not stretched forth his hand to the (yellow) gold and to the breast of woman?

In his mind asceticism, in his house a harlot![1]

O Tulsí, the worm bred in the *nim* tree desires to indulge in the sweets of the sugar-cane.

As long as the goad is over one's head, so long is one's body pure;[2]

But, O Tulsí, on getting away from underneath the goad, one again throws dust on one's head.

O Tulsí, the body is as a field of which the Mind is the husbandman:

Sin and Virtue are the two seeds: as it sows, so will it in the end reap.[3]

NOTE 1.—There is another proverbial saying of somewhat similar import: बगल में छुरी मुंह में राम राम.

NOTE 2.—Referring to the habits of the elephant. Fear of the law keeps us all straight.

NOTE 3.—That is, the mind. The body, the field, also reaps what the mind sows.

GLOSSARY.

लोभ (*s.* लुभ् = to covet.) *m.* Greed, avarice.

आयके, *i. e.* आकर. The Conj. Part.

भयो, *i. e.* हुआ है. The Pres. Perf.: it agrees with कोन.

समरत्थ, *i. e.* समर्थ (*s.* सम् + अर्थ = with + to ask.) *adj.* Powerful, fit.

पसारे, *i. e.* पसारे हैं. The Pres. Perf.: it agrees with its plural object हत्थ, *i. e.* हाथ.

राखत, *i. e.* रखता है. The Pres. Imperf.: its subject is understood.

वेराग (*s.* वि + राग = without + passion.) *m.* Holiness, asceticism.

रांड (*s.* रण्डा = a widow.) *f.* A widow. It here means, harlot.

किरवा, *i. e.* कीड़ा.

नींब (*s.* निम्ब.) *m.* Name of a tree, the *Melia Azadirachta.*

चाख्यो, *i. e.* चाखा. It governs खांड़.

चाहत, *i. e.* चाहता है. The Pres. Imperf.: it agrees with किरवा. चाखा चाहना is a Desiderative Compound.

बाहिरे, for बाहर होते ही, बाहर होने पर.

डारत, *i. e.* डालता है. The Pres. Imperf.: it agrees with कोई, etc., understood.

खेह, *i. e.* खोह. *f.* An alkaline earth. It here simply means, earth, filth. It is governed by डारत.

काया (*s.* काय = the body.) *f.* The body.

मनसा, *i. e.* मनस (*s.* मन् = to know.) *m.* The mind. It is the subject of भयो, *i. e.* हुआ है.

किसान (*s.* कृषाण = a husbandman.) *m.* A husbandman. The Nom. case after भयो.

पुन्य (*s.* पु = to be pure.) *m.* Virtuous acts, good deeds.

बवै, *i. e.* बोए (*s.* वप् = to sow.) *v. t.* To sow. The Cont. Fut.

लुनै, *i. e.* लुने (*s.* लू = to cut.) *v. t.* To cut, reap. The Cont. Fut.

निदान (*s.* नि + दा = certain + to give.) *adv.* In the end, at length, finally.

दोहा ।

एक घरी आधी घरी आधी हू में आध ।
तुलसी संगत साध की हरै कोटि अपराध ॥ ४६ ॥
स्वामी तें सेवक बड़ौ जो निज धर्म समान ।
राम बांधि उतरे जलधि कूदि गये हनुमान ॥ ४७ ॥
स्वामी कौं सेवक घने सेवक कौं प्रभु एक ।
तुलसी दो में सो बड़ौ जा के मन में टेक ॥ ४८ ॥
तुलसी मन कौं मुकुर है लखै सुलक्षन कोय ।
जैसौ जा कौ भाव है तैसौ देखै सोय ॥ ४९ ॥
होत भले के अनभलौ होत दानि के सूम ।
होत कपूत सपूत के ज्यौं पावक मह धूम ॥ ५० ॥

COUPLETS.

An hour's, half an hour's, nay, half of half an hour's[1]

Association with the holy, will, O Tulsí, efface ten million sins.

That servant who acts in accordance with his faith[2], is greater than his master:

Ráma crossed over after having first bridged the ocean, while Hanumána[3] leapt across.

A master may have many servants, while a servant can have only one master;

But, O Tulsí, he is the greater of the two, who is supported by faith[4].

O Tulsí, there is a mirror to the human mind[5], in which one can see good (and bad) signs;

But one sees these in accordance with one's nature.

A good man may have a bad (son), and a generous man, a miserly (son);

(Farther), a bad son may have a good son,—witness the (useful) fire coming from the (worthless) smoke[6].

NOTE 1.—Lit., a half in even a half.

NOTE 2.—Lit., if (he be) equal to his own faith. The meaning is, he who has implicit faith in his Creator, and acts on that faith.

NOTE 3.—Hanumána, the famous monkey chief and ally of Ráma during the siege of Ceylon, was the son of Váyu by a monkey princess. Of his jumping Palk's Strait, carrying a message to the bereaved Sítá, setting fire to Ráwana's capital, helping to build a bridge for the troops to cross over by, etc., etc. full details are found in the *Rámáyana*.

NOTE 4.—Lit., in whose mind (is) a pillar. टेक also means, a vow, and टेक रहना, to lean upon.

NOTE 5.—We may call the mirror, Wisdom. A man is known by his acts, but the difficulty is, and always has been that, no two people can view any one act in the same light. Also, मन का मुकुर मन है.

NOTE 6.—The purifying fire represents the good son, and the black smoke the wicked son.

GLOSSARY.

हरै, *i. e.* हरती है. The Pres. Imperf.: it agrees with संगत.

अपराध (*s.* अप + राध् = badly + to effect.) *m.* Crime, fault. It is governed by हरै.

स्वामी (*s.* स्व = self.) *m.* Master.

सेवक (*s.* सेव् = to serve.) *m.* A servant. The Sub. verb is understood.

जो etc. Read:—जो निज धर्म्म के समान चलता है or करता है.

बांधि, *i. e.* बांधकर. The Conj. Part.: it governs जलधि.

उतरे. The Indef. Perf. and Plural of Respect.

जलधि (*s.* जल + धा = water + to have.) *m.* The ocean.

कूदि गये, *i. e.* कूद गये (*s.* कूर्द् = to sport.) *v. i.* To jump. The Indef. Perf. and Plural of Respect.

टेक. *f.* A prop, pillar; vow. The Sub. verb is understood.

मुकुर (*s.* मक् = to adorn.) *m.* A mirror.

लखै, *i. e.* लखता है. The Pres. Imperf.: it agrees with कोय and governs मुलहन.

देखै, *i. e.* देखता है. The Pres. Imperf.: it agrees with कोय.

होत, *i. e.* होता है. The Pres. Imperf.: it agrees with पूत understood.

अनभलो (*s.* अ + भद्र = not + best.) *adj.* Bad. It is used for अनभल.

दानि, *i. e.* दानी (*s.* दा = to give.) *adj.* Generous. It is here used substantively, or we may suppose a noun understood.

सूम. *m.* A miser. It is the subject of the second होत.

पावक (*s.* पू = to purify.) *m.* Fire.

धूम (*s.* धूम् = to agitate.) *m.* Smoke. Read :—ज्यों पावक में धूम होता है, or दिखाई देता है.

दोहा ।

नीच निचाई न तजै साधन हू के संग ।
तुलसी चंदन विटप बसि बिन विष भौ न भुजंग ॥ ५१
आसन दृढ़ आहार दृढ़ सुमति ज्ञान दृढ़ होय ।
तुलसी बिना उपासना बिन दूलह की जोय ॥ ५२ ॥
तन सुखाय पिंजर करै धरै रैन दिन ध्यान ।
तुलसी मिटै न वासना बिना बिचारे ज्ञान ॥ ५३ ॥
आवत ही हरषै नहीं नैननि नहीं सनेह ।
तुलसी तहां न जाइयै कंचन बरषै मेह ॥ ५४ ॥
हरष उठै आदर करै आवत जान अतीत ।
तुलसी तब हीं जानियै परमेश्वर सों प्रीत ॥ ५५ ॥

COUPLETS.

Those who are low forsake not their lowness, no, not even when associating with the holy :

O Tulsí, the snake does not become poisonless by dwelling near the sandalwood tree[1].

One may be pleasantly situated[2], have plenty of food, possess understanding and knowledge.

Yet, O Tulsí, without faith, (one appears like) a bride without a bridegroom[3].

One may waste one's body to a skeleton, one may remain absorbed in meditation day and night,

Yet, O Tulsí, without divine wisdom one's worldly desires are not effaced.

Where one rejoices not at your coming, where one shows you no signs of love[4],

O Tulsí, go not there, were it even to rain gold.

If one knowing a guest to have come, gladly get up to show him respect,

Then know, O Tulsí, that there is there (true) love to God.

NOTE 1.—Natives tell us that on mountains and in forests where the sandalwood tree grows plentifully, snakes are so numerous that it is hard to tell where the branch ends and the reptile begins.

NOTE 2.—Lit., one's seat may be firm, one's food stable, etc.

NOTE 3.—It may be here mentioned that a Hindoo looks upon a grown up unmarried daughter as a dire disgrace to him and to herself. In India—among Natives always—a woman's glory is her husband.

NOTE 4.—Hindoos are, among themselves, a most hospitable people.

GLOSSARY.

निचाई (*s.* नि + ई = not + good fortune, etc.) *f.* Lowness, meanness.

तजै, *i. e.* तजता है. The Pres. Imperf.: it agrees with नीच here used substantively.

साधन etc. Read:—साधुओं ही के संग.

विटप (*s.* विट + पा = a branch + to cherish.) *m.* A tree; branch of a tree. Note that between चंदन and विटप no post-position is to be understood.

बसि, *i. e.* बसकर. The Conj. Part.

भेा, *i. e.* हुआ है. The Pres. Perf.: it agrees with भुजंग.

दृढ़ (*s.* दृढ् = to increase.) *adj.* Firm, stable.

आहार (*s.* आ + हृ = all around + to take.) *m.* Food.

होय, or होए. The Cont. Fut. It is understood after आसन, etc.

उपासना (*s.* उप + आस् = near + to sit.) *f.* Reverence, worship.

दूलह, *i. e.* दूल्हा. *m.* A bridegroom.

जोय (*s.* जाया = a wife.) *f.* A wife, woman. Also जोरू.

सुखाय, *i. e.* सुखाकर. The Conj. Part. It governs तन.

पिंजर (*s.* पिंज = to dye or tinge.) *m.* A skeleton; the ribs and cavity formed by the ribs; a cage. The word is पिञ्जर. Read:—कोई उस को पिञ्जर करे.

धरे, *i. e.* धरे. The Cont. Fut., agreeing with कोई understood.

मिटै, *i. e.* मिटती है. The Pres. Imperf.: it agrees with बासना.

बासना (*s.* वास् = to perfume.) *f.* Desire, wish, inclination.

बिचारे. The Perf. Part. used substantively.

आवत ही is for आते ही, the Adv. Part.

हरषै, *i. e.* हर्षता है. The Pres. Imperf.: its subject is understood.

बरषै, *i. e.* बरसे. The Cont. Fut. It agrees with मेह and governs कंचन.

मेह (*s.* मेघ = a cloud.) *m.* Rain. Also, and more usually, मेंह.

हरष. The Conj. Part.

उठै, *i. e.* उठता है. The Pres. Imperf. Its subject is understood.

करै, *i. e.* करता है. The Pres. Imperf. See उठै above.

आवत, *i. e.* आते हुए. The Imperf. Part. Absolute.

अतीत (*s.* अतिथि = a guest.) *m.* An ascetic, religious person.

परमेसर (*s.* परम + ईश्वर = The Most Excellent + God.) *m.* God.

प्रीत (*s.* प्रीति = love.) *f.* Love. The Sub. verb is understood.

दोहा ।

तुलसी या संसार में भांति भांति के लोग ।
हिलियै मिलियै प्रेम सों नदी नाव संयोग ॥ ५६ ॥
तुलसी बिलम न कीजियै मिलियै सब से धाय ।
को जानै किहि भेष में नारायन मिल जाय ॥ ५७ ॥
तुलसी कहत पुकारकै सुनौ सकल दै कान ।
हेम दान गज दान तें बड़ौ दान सनमान ॥ ५८ ॥
पर सुख सम्पति देखि सुनि जरहिं तेजड़ बिनआग ।
तुलसी तिन के भाग तें चलै भलाई भाग ॥ ५९ ॥
तुलसी कबहुं न त्यागियै अपने कुल की रीति ।
लायक ही सों कीजियै ब्याह बैर अरु प्रीति ॥ ६० ॥

COUPLETS.

O Tulsí, in this world there are many sorts of people:[1]

Lovingly unite and mix with all of them[2],—as the boat[3] joins the stream.

O Tulsí, delay not; make haste to embrace all,

For who knows, in what guise, Nárayana may be met with[4].

(Poor) Tulsí calls out to you vociferously:—Listen all and give ear:

The gift of respect is greater than the gift of gold or the gift of an elephant.

Those fools who burn without fire on seeing or hearing of another's prosperity,

O Tulsí, goodness flees far away from their fortune.

O Tulsí, one ought never to forsake one's own family customs;

Farther, marriage, enmity, and friendship, ought to be made with one's equals.

Note 1.—भांति भांति के लोग, all sorts and conditions of men. Note the necessity for a repetition of the noun भांति.

Note 2.—सब से हिलिये सब से मिलिये सब से कीजे चाव। हां जी हां जी सब से कहिये बसिये अपने गाव॥—an useful if not an altogether sound doctrine.

Note 3.—नौका, नाव, तरणी, पोत, and some others, all meaning, a boat, are feminine. धूम पोत (= smoke + boat) is the Hindí equivalent of the English word, steamboat.

Note 4.—At first sight the reference appears to be to the next promised incarnation of Vishnu as कलिका. This is not the meaning however. There are numerous *Puránic* stories of the Creator having visited pious people in the guise of a Bráhman, an ascetic, a beggar, etc, and it is to such future possibilities that the poet refers. Tulsí himself is said to have been once visited by a vision of Ráma and His brother Lakshmana.

Glossary.

भांति. *f.* Manner; kind, sort. Also भांत. Supply the Sub. verb after लोग.

हिलिये (*s.* हिल् = to dally.) *v. i.* To be familiarised, etc. The Resp. Imper.

नदी (*s.* नद् = to sound.) *f.* A stream, river.

धाय, *i. e.* धाकर. The Conj. Part.

जानै, *i. e.* जाने. The Cout. Fut. It would be grammatical, but less idiomatic, to say, कौन जानता है.

नारायन (*s.* नर + अयन = the spirit of God + place of moving.) *m.* Vishnu, considered as the Supreme Spirit. It is the subject of मिल जाय.

मिल जाय, *i. e.* मिल जावें, or मिलें. The Cont. Fut. and Plural of Respect.

कहत, *i. e.* कहता है. The Pres. Imperf.: it agrees with तुलसी.

पुकारकै, *i. e.* पुकारकर. The Conj. Part.

सुनौ, *i. e.* सुनो. The Imper. The poet addresses the public.

दै, *i. e.* देकर. The Conj. Part.

दान (*s.* दा = to give.) *m.* A gift.

गज (*s.* गज् = to sound, roar.) *m.* An elephant.

सनमान (*s.* सत् + मान = true + respect.) *m.* Respect. The Sub. verb is understood.

देखि, *i. e.* देखकर. The Conj. Part. It governs सुख and सम्पति.

सुनि, *i. e* सुनकर. The Conj. Part.

जरहिं, *i. e.* जरते हैं. The Pres. Imperf.: its subject is जड़.

चले, *i. e.* चलती है. The Pres. Imperf.: it agrees with भलाई.

भाग. The Conj. Part.

लायक (*a.* ऊ॰ *lá, ik* = fit.) *adj* Fit, suitable. It is here used substantively, or a noun may be understood after it.

दोहा।

ज्ञान गरीबी हरि भजन कोमल बचन अदोष।
तुलसी कबहु न छोड़ियै क्षमा सील सन्तोष॥ ६१॥
तुलसी सुपुरुष सेइयै जब तब आवहि काम।
लंक विभीषन कौं दई बड़े दुचित में राम॥ ६२॥
तुलसी निज कीरति चहैं पर की कीरति खोय।
तिन के मुख मसि लागिहै मिटै न मरिहै धोय॥ ६३॥
बहुत गई आनन्द सों रही नैक सी आय।
तुलसी चिन्ता मति करै श्री रघुनाथ सहाय॥ ६४॥
तुलसी जग में आयकै कर लीजै दो काम।
दैवे कौं टुकरा भला लैवे कौं हरि नाम॥ ६५॥

COUPLETS.

Knowledge, humility, the worship of God, soft words and innocence,

O Tulsí, these, with a forgiving disposition and contentment, never forsake.

O Tulsí, serve a good man; sometime or other it will benefit you:

Ráma, when in great straits, gave the kingdom of Ceylon to Vibhíshana.[1]

O Tulsí, those who desire a good name for themselves after having destroyed that of others,

Their faces will be so blackened,[2] that they will die without being able to remove the stains.

Much of it has passed in pleasure; only a little of life now remains:

O Tulsí, fear not: the Holy Lord of Raghu is our stay.

O Tulsí, on coming into this (weary) world one ought to do two things:

It is well to give a morsel (to the poor)[3], and to call upon the name of God.

NOTE 1.—The particulars of Vibhíshana receiving the kingdom of Lanká are found in the *Rámáyana*, one of the text books for the Degree of Honour examination in Hindí. It would be idle to repeat the story here.

NOTE 2.—Lit., ink will stick to their faces.

NOTE 3.—देवे कों टुकड़ा भला (है)—here we have Tulsí as the wandering Bráhman.

GLOSSARY.

गरीबी (*a.* غريبي *gharíbí* = humility.) *f.* Humility, poverty. This, as well as the nouns भजन, etc., are governed by छोड़िये.

कोमल (*s.* कुद् = to be curved.) *adj.* Soft.

अदोष (*s.* अ + दुष् = not + to be defective.) *m.* Innocence.

छमा (*s.* **छम** = patient.) *f.* Pardon, patience. **छमा शील**, of a forgiving disposition. This word is not to be confounded with **छमा**, *f.*, the earth, which is derived from the same root.

आवहि, *i. e.* **आवे**. The Cont. Fut. Read:—**जब न तब ऐसी सेवा काम में आवे**.

लंक, लङ्का (*s.* **लक्** = to obtain.) *f.* The capital of Ráwana. It is governed by **दई**.

विभीषन (*s.* **वि** + **भी** = much + to fear.) *m.* The brother of Ráwana. The Indirect Object.

दई, *i. e.* **दी**. The Indef. Perf.: it agrees with its object **लंक**.

दुचित (*s.* **द्वि** + **चित्त** = two + mind.) *adj.* Of two minds, doubtful, wavering.

कीरति (*s.* **कृत्** = to celebrate.) *f.* Fame, renown. It is governed by **चहैं**.

चहैं, *i. e.* **चाहते हैं**. The Pres. Imperf. Its subject is understood.

खोय, *i. e.* **खोकर**. The Conj. Part.: it governs the second **कीरति**.

लागि है, *i. e.* **लगेगी**. The Abs. Fut.: it agrees with **मसि**, *i. e.* **मसी**.

मिटै, *i. e.* **मिटती है**, for **मिटेगी**.

मरिहै, *i. e.* **मरेंगे**. The Abs. Fut. The subject is understood.

धोय, *i. e.* **धोकर**, etc. The Conj. Part.

गई, *i. e.* **गई है**. The Pres. Perf. It refers to the feminine noun **आय**.

रही, *i. e.* **रही है**. The Pres. Perf.: it agrees with **आय**.

आय, *i. e.* **आयु** (*s.* **इण्** = to go.) *f.* Age, life.

मति, *i. e.* **मत** (*s.* **मा** = a prohibitive particle.) *conj.* No, not.

सहाय, *i. e.* **सहायक** or **सहाई**. Supply the Sub. verb.

आयके, *i. e.* **आकर**. The Conj. Part.

देवे कों, *i. e.* **देने को**. The Inf. of Purpose.

लेवे कों, *i. e.* **लेने को**. See the last word.

दोहा ।

तुलसी या संसार में पंच रत्न हैं सार ।
साधु मिलन अरु हरि भजन दया दीन उपकार ॥ ६६ ॥
बैर सनेह सयान कौं तुलसी जो नहिं जान ।
सो कि प्रेम मग धरत पग पशु बिन पूंछ बखान ॥ ६७ ॥
तुलसी तृण जल कूल को निर्धन निपट निकाज ।
कै राखै कै संग चलै बांह गहे की लाज ॥ ६८ ॥
लिखि ३ सब जग लिख्यौ पढ़ि पढ़ि पढ़ि कहा कीन्ह ।
बढ़ि बढ़ि बढ़ि घट घट गये तुलसी राम न चीन्ह ॥ ६९ ॥

COUPLETS.

O Tulsí, in this world there are (said to be) five pure gems:—

The society of the good, the worship of God, compassion, humility and kindness.

O Tulsí, he who is unable to distinguish enmity, love, and cunning,

How can he place his feet on the road of love? Count him an animal without a tail.

O Tulsí, the blade of grass growing on the bank of the stream is poor and utterly worthless,

Yet, it either saves (one from drowning), or goes along with one, (taking upon itself) the shame of grasping one's arm[1].

Writing and writing you have filled the whole world with writing, reading and reading—but what have you done!

Growing and growing you have now wasted away, but, O Tulsí, you have not (anywhere) recognised Ráma[2].

NOTE 1.—The straw saving a drowning mortal: a beautiful simile and a lesson to humanity at large. There should be no plea of incapacity, no vapourings about modesty, when it is a matter of rescuing a fallen brother or sister. 'Protect for ever or not at all,' says Fallon.

NOTE 2.—A plain indication that he had not bad, up till then at any rate, his reported interview with the Spirit of Ráma.

GLOSSARY.

पंच (*s.* पञ्च = five.) *adj.* Five.

सार (*s.* सृ = to go.) *adj.* Good, pure, excellent.

दया (*s.* दय = compassionate.) *f.* Kindness, sympathy.

उपकार (*s.* उप + कृ = near + to do.) *m.* Favour, kindness.

स्यान, *i. e.* स्यानप, स्यानपन, स्यानपना. This and the two previous nouns are governed by जान.

जान, *i. e.* जानता है. The Pres. Imperf.: it agrees with जो.

धरत, *i. e.* धरता है. The Pres. Imperf.: it agrees with सो.

बखान. *v. t.* To define, relate. The Imper. Read:—उस को पशु बिन पूंछ बखानो.

कूल (*s.* कुल् = to accumulate, etc.) *m.* A bank. Read:—जल कूल का तृण.

निर्धन (*s.* निर + धन = without + wealth.) *adj.* Poor, wretched.

निकाज (*s.* नि + कार्य्य = without + business, etc.) *adj.* Worthless, useless.

राखे, *i. e.* रखता है. The Pres. Imperf.: it agrees with वह (*i. e.* तृण) understood.

चले, *i. e.* चलता है. See the last word. Both these may be also considered Cont. Futs.

बांह (*s* बाहु = the arm.) *f.* The arm. It is governed by गहे.

गहे. The Perf. Part. used substantively.

लिखि etc. Conj. Parts.

लिख्यो, *i. e.* लिखा है. The Pres. Perf.: it agrees with its object जग. The poet himself is the agent.

पढ़ि, etc. Conj. Parts.

कहा कीन्ह, *i. e.* क्या किया है. The Pres. Perf.

बढ़ि etc., Conj. Parts.

घट etc., Read:—घट घट गये हैं.

चीन्ह, *i. e.* चीन्हा है (*s.* चिन्ह् = to mark.) *v. t.* To know, recognise. The Pres. Perf. See लिख्यो above.

QUESTIONS.

1. अपने अपने कर. Why has the pronoun been repeated?
2. Show, by examples, the use of the Conjunctive Participle in Hindí.
3. How many of the following words are तत्सम, and how many तद्भव?—

कामना.	चाम.
रसना.	रस.
मन.	प्रीति.

4. Who was Tulsí Dáss?
5. तेरो दूसरे द्वार etc. Enumerate and illustrate by examples the various uses of the Genitive case.
6. What are the Broad Principles of Modern Hinduism?
7. Derive the following words:—

ज्ञानी.	भक्ति.
सीता.	परिवार.
वियोग.	विश्वास.

8. Classify the consonants of the Devanágarí alphabet under the headings, labials, dentals, etc.
9. What orthographical signs are used in writing Hindí?
10. What is the difference between अनुनासिक and अनुस्वार?
11. Paraphrase the couplet सब देखे, etc.
12. By what word, or words, are the English articles represented in Hindí? Give examples.

13. Translate the following grammatical terms:—

Alphabet.	Syllable.
Consonant.	Word.
Vowel.	Sentence.

14. Parse the following line, using Hindí grammatical terms throughout:—तुलसी मस्तक तब नवै धनुष बान लो हाथ.

15. मुरली मुकुट दुरायके, etc. What is the meaning of this *dohá*?

16. पशू गढ़ंते, etc. Form a sentence including the verb गढ़ना.

17. Explain the words:—

घेर.	कोपीन.
घूमर.	लुनै.
करवा.	समरत्थ.

18. What is meant by विसर्ग? संयुक्त व्यंजन? गुण? वृद्धि? यण? अयादि?

19. तुलसी संगत साध की हरै कोटि अपराध. What is the subject and object of हरै? In what case is the word तुलसी?

20. मिलिये सब से धाय. Explain the meaning of the couplet in which this sentence occurs.

६ अध्याय ।

अथ श्लेष ।

पीय कचौरी है सखी पूरी परती नाहिं ।
मन लड्डअ करती फिरी बिरह दही मन माहिं ॥ १ ॥
कचौरी पिय ए सखी पक्कौरी पिय नाहिं ।
बराबरी कैसैं करौं पूरी परै कि नाहिं ॥ २ ॥
अमिली बरसें हेा रही पी पर पास न जाउँ ।
जा मुनि भेद न पावहीं ता सेां मैं इठलाउँ ॥ ३ ॥
करनाफूल्यो ए सखी सु पी बिन क्या करना ।
जेा प्रीतम करना गहै तेा जी लै क्या करना ॥ ४ ॥
ना रंगी हौं पीव सेां यह अनारिपन मेाहिं ।
जेा मैं पीवै सेवती सदा सदा फल हेाहिं ॥ ५ ॥

CHAPTER VI.

PARONOMASIAS.[1]

O Companion, my lover is a raw[2] (youth), and does not satisfy[3] me:
I wander about building castles in the air, but my mind is burnt by separation.

O Companion, my lover is a raw (youth), and has not as yet attained to manhood.
How can I confront[4] him? He may satisfy me or he may not.

Years have I remained without meeting (my beloved), but I will not go near a strange lover:
He Whose secret is not known to the sages, to Him will I make love.[5]

O companion, (I have indeed put) earrings in my ears,[6] but what can I do without my lover?

If my beloved take not hold of my hand, then of what use is life to me?

I am not enamoured of my lover,—and this is due to my ignorance: Had I served my lover, I would have received ever recurring benefit.

NOTE 1.—The श्लेष is a species of paronomasia or pun, the words of which are so arranged as to admit of more than one meaning. Only the most apparent meanings are given in the translation; for secondary renderings the student must consult the glossary.

NOTE 2.—The कचौरि sweetmeat is made of wheaten flour, pulse, etc.

NOTE 3.—The पूरी is a dainty cake fried in clarified butter.

NOTE 4.—The बरा is a small cake made of pulse meal, and fried in butter, *ghi*, and sometimes, oil.

NOTE 5.—That is, she turns her attention to God and things divine.

NOTE 6.—The virtuous Hindoo wife divests herself of the greater part of her jewellery whenever her husband is away from home for any length of time.

GLOSSARY.

श्लेष (*s.* श्लिष् = to unite.) *m.* An ornate kind of verse so called.

कचौरी means: कच+री=कच्चा+अरो=young, raw+O (companion); and (2) the कचौरी sweetmeat.

पूरी means: perfect, complete; hence, grown up; and (2) the पूरी sweetmeat.

लड्डुआ, *i. e.* लड्डू (*s.* लड् = to desire.) *m.* A sweetmeat so named; (2) लड्डू खाना, to build castles in the air.

ठट्ठी has two meanings: burnt; (2) thick, sour milk.

बराबरी (*p.* برابری *barábarí* = equality.) *f.* Rivalry, competition, etc.; (2) बरा, a kind of cake, and बरी, a dress sent by the bridegroom to the bride.

अमिली has, among others, the following meanings: अ + मिली = not + met; (2) one who takes intoxicants; (3) the tamarind tree.

बरसें may be read: rains; (2) years. Many copies have बरसों.

पी पर should be read to mean: पर पिय, a strange lover; (2) पीपल, the *pípal* tree.

जा मुनि भेद. Read:—जिस का भेद मुनि लोग नहीं जानते हैं. Again जामुनि *i. e.* जामन, means the *Eugenia Jamolana*; and जामनी, night.

इठलाउँ, *i. e.* इठलाऊं. *v. t.* To express tenderness by gestures, to show affection for any one by gestures. The Cont. Fut. It agrees with मैं.

करनाफूल्यो (*s.* कर्ण + फुल् = the ear + to blow as a flower.) *m.* Name of a kind of earring; (2) कर्णफल, the *Ophiocephalus Kurrawey* fish; (3) करना + फूल, citron + flower; (4) कर + ना + फूला, hand + not + puffed, stretched.

करना may be taken to mean: कर + ना, the hand + not; (2) a citron; (3) a kind of trumpet; (4) करुणा, kindness.

ना रंगी, etc. Read:—हे सखी मैं अपने पीव से नहीं रंगी हूं. The words ना रंगी also mean नारंगी (*s.* नारङ्ग = the orange tree.) *f.* An orange.

यह, etc. Read:—यह मेरा अनारपन है, this is my silliness. It may also be read, अनार + पण, a pomegranate + twenty *gandas*.

सदा फल, always + fruit. 'A fabled fruit, the eating of which confers long life, etc.; a kind of lemon; *adj.* Constantly bearing fruit, (the epithet of a tree), the cocoa-nut tree; the glomerous fig tree; the jack (*Artocarpus Integrefolia*); the bel (*Ægle Marmelos*).'—Forbe's *Hindústáni Dictionary*.

दोहा ।

तो ताकत निसि दिन रहौं तू ती निपट अजान ।
लाल कहैं सो कीजियै तज मैं ना की बान ॥ ६ ॥
सूख छुहारा तन भया गिरी परै सब देह ।
किस मिस लिखूं संदेसरा नौ जु लगौ यह नेह ॥ ७ ॥
करछूई बरटोई नहीं तवा टोकनी नाहिं ।
चौके गरु वे थारियां रस न रसोई माहिं ॥ ८ ॥
पालक लेने हौं गई पिय सोया पाया ।
मैं थी निपट अजान लाल मैं चूक जगाया ॥ ९ ॥

सोरठा ।

कीकर पाकर तार जामन फलसा आमिला ।
सेव कदम कचनार पीपल रत्ती तून तज ॥ १० ॥

COUPLETS.

I remain day and night staring at thee, but thou art so ignorant!

Do what thy lover tells thee[1], and leave off this habit of (saying) 'I will not.'

My body has become (like) dried dates,—a mountain (seems) to rest on my every limb:

Under what pretence can I write a message, since this is a new love?

Nor spoon, nor basin[2], nor frying-pan nor basket;

There are no plates in the large cooking-place, nor any taste in the food.

I went to bring my protector, but found my goodman asleep;

I, who was very unskilled, woke up my husband by mistake.

SORAṬHÁ.

The Creator has bestowed upon thee he whom thy mind desired:
O simple woman, do thou now worship (His lotus) feet, and never for a moment leave thy lover.[3]

NOTE 1.—Or, do what Lálla says.

NOTE 2.—There is a saying: किस बिड़ती पर तत्ता पानी. The meaning is plain. The goodman having failed in his 'matrimonial duty' the injured wife naturally asks what he wants hot water for. In this and the following couplet, the piecing together of the secondary meanings, as shown in the glossary, will give renderings quite different from those quoted in the text.

NOTE 3.—Or,

He to whom the Creator has shown favour, has received the desire of his mind:

O imperfect mortal, do not thou for a moment neglect to serve and adore the feet of the Beloved.

When broken up and re-arranged so as to give this meaning, the words stand somewhat after this fashion:—

की करपा करतार जा मन फल सी आ मिला।
सेव कदम कच नार पी पल रत्ती तू न तज॥

This couplet is explained in the श्रीधरभाषाकोष as follows:—

इस में बहुत से पेड़ों के नाम दिखाई देते हैं पर इस का अर्थ यह है कि परमेश्वर ने तुझ पर कृपा की कि जिस को तू चाहती थी सो ही आमिला, सो हे कच्ची स्त्री अब उस के पैरों की तू सेवा कर और अब अपने प्यारे को एक पल भर भी मत छोड़।

Glossary.

तो, etc. Read:—तो+ताकत=तुझे+ताकती हूं; (2) तोता+कत, a parrot + why.

तू ती means, (1) तू तो; (2) तोती, a female parrot.

अजान (*s.* अ+ज्ञा = not + to know.) *adj.* Ignorant.

लाल may be taken to mean: (1) a lover; (2) The poet Lálla; (3) the male *Fringilla Amandava*; (4) a boy, son.

मैं ना, I (will) not; (2) मैना, the bird *Coracias Indica.*

सुख, etc. Read:—तन सूखकर कुहारा सा होगया है; (2) सुख कूआ हारा तन.

गरी means, fallen; (2) गिरि, a mountain.

किस मिस, *i. e.* किस मिष (*s.* मिष् = to vie.) By what artifice; (2) किशमिश (*p.* کشمش *kishmish* = raisins.) *f.* Raisins.

नो जु, etc. Read:—नया जो यह नेह लगा है; (2) नौज, etc., God forbid, let it not be so. This word is mostly used by women.

करछूई *i. e.* करछी. *f.* A spoon; (2) कर (से) छूई, touched by hand.

बरटोई, *i. e.* बरतन. *m.* A basin; (2) बिडती. *f.* Power, ability; (3) बरताई, used.

तवा. *m.* A frying-pan; (2) तव, thy, thine.

टोकनी, *i. e.* टोकरी. *f.* A basket; टोकी, accosted, challenged, from टोकना.

चौके, etc. (1) चौके, cooking-places; (2) चौंक गये, started, started up from sleep.

बे थारियां, *i. e.* बे थालियां, without dishes; (2) बैठारी, caused to sit down.

रस, etc. (1) रस, juice, etc.; (2) रसना, a woman's girdle; (3) the tongue.

रसोई. *f.* Victuals; (2) disgrace, infamy, from the Persian رسوائي.

पालक (*s.* पाल् = to nourish) *m.* A protector; (2) a bedstead; (3) a species of spinach.

मैं थी, I was; (2) मेथी, the plant *Trigonella Fenugræcum*, fenugreek.

लाल, a lover, husband; (2) लालमी, a melon; (3) हे लाल.

कीकर, etc. Read.—कीकर, the acacia tree; पाकर, the Indian fig tree, *Ficus Venosa*; तार, *i. e.* ताल, the palm tree, *Borassus Flabelliformis*; and (2) की, did; करपा, *i. e.* कृपा, kindness; करतार (ने), the Creator.

जामन. *m. f. Eugenia Jambolana*; (2) जो मन, etc.

फलसी. *f.* A tree so called; (2) सो फल.

आमिला. *m.* The *Phyllanthus Emblica*; (2) आ मिला.

सेव. *m.* An apple; (2) सेवो, serve. The Imper.

कदम. *m* The *Nanclea Orientalis*; (2) foot, feet (from the Arabic قدم *kadam* = a pace, etc.)

कचनार. *f.* The *Banhinia Variegata*; (2) कच्ची नारी.

पीपल. *m.* The *Ficus Religiosa*; (2) पिय पल, etc.

रत्ती. *f.* A weight equal to eight barleycorns; (2) रत, intent on.

तून. *m.* The *Cedrela Tuna*; (2) तू नहीं, or तू न.

तज. *f.* The bay tree, *Laurus Cassia*; (2) तज, forsake. The Imper.

QUESTIONS.

1. What is the meaning of the word श्लेष?
2. Put into plain, High Hindí prose the couplet beginning अमिली बरसें, etc.
3. जो प्रीतम, etc. Parse the words, गहे, ले, and करना.
4. There are seven transitive verbs with which the sign of the Agentive case is not used. What are they?
5. Into how many Declensions do you divide Hindí nouns? Give examples.

6. Give the Hindí equivalents of the following grammatical terms :—

   Short vowel. A masculine noun ending in a consonant.

   Long vowel. A feminine noun ending in a vowel.

7. Parse the following half couplet, using Hindí grammatical terms :—

   तो ताकत निसि दिन रहौं तू तौ निपट अजान.

8. पालक लेने, etc. What various meanings do you give to पालक in this passage?

9. Say if the following are correct :—

   दोनों आवेंगे. चारो जावेंगे.

10. Decline the noun काका in the eight cases, singular and plural.

11. What class of feminine nouns remain unchanged in the Nominative case plural?

12. Give the Nominative cases plural of :—

राजा.	डाकू.
पिता.	धोबी.
बहू.	सरसों.

७ अध्याय ।

अथ प्रश्नोत्तर ।

दोहा ।

कहा न अबला करि सकै कहा न सिंधु समाय ।
कहा न पावक में जरै काल काहि नहिं खाय ॥ १ ॥
सुत नहिं अबला करि सकै मन नहिं सिंधु समाय ।
धर्म्म न पावक में जरै नाम काल नहिं खाय ॥ २ ॥
प्रीतम या कलि काल में कह ऐसो को आहि ।
एक वस्तु जिहिं सौंपिये दे दस गुन करि ताहि ॥ ३ ॥
सुनौ अर्थ मन मोहनी है यह धरा सुभाइ ।
बोये एकै बीज के दे दस गुन करि ताइ ॥ ४ ॥
ऐसौ बहुमुख कौन है खात जु नाहिं अघाय ।
खात खात भोजन घटै तब आपहि मर जाय ॥ ५ ॥
बहुमुख ज्वाला जानियै तृन लकड़ी बहु खाय ।
जब भोजन घट जात है तब सीरी ह्वै जाय ॥ ६ ॥

CHAPTER VII.

QUESTION AND ANSWER.[1]

Q. What cannot woman do? What cannot the sea contain? What cannot fire consume? What cannot Death devour?

A. A woman cannot have a son (of herself); the sea cannot contain the (aspirations of one's) mind;

Fire cannot consume one's faith; nor can Death eat up one's (good) name.

Q. Tell me, my beloved, who is he in this Dark Age[2],

On whom if you bestow one thing, he will give you back tenfold?

A. Listen, mind-charmer, to the meaning: this is the nature of the earth;

For if you place but one seed in it, it will produce ten.

Q. Who is that great glutton, who eats without being sated,—

Who eats and eats till all the food is gone, then dies of himself?

A. Know that great glutton to be Fire[3], which eats much grass and wood,

But which becomes cold on all the fuel being consumed.

NOTE. 1.—A compound made up of प्रश्न, a question, and उत्तर, a reply. The rule is that, अ or आ followed by a vowel other than अ or आ, unites or blends with it into the *guṇ* of the new vowel. The *guṇ* of उ is ओ, (े when medial), hence we have प्रश्नोत्तर.

NOTE 2.—The Age of Vice or the Iron age in which we now live. It is said to date from 3,101 years B. C., and will continue 432,000 years, or about another 427,000 years.

NOTE 3.—

'Sprung from the mystic pair, by priestly hands
'In wedlock joined, forth flashes Agni bright;
'But oh! ye heavens and earth, I tell you right,
'The unnatural child devours the parent brands.'—*Muir.*

GLOSSARY.

प्रश्नोत्तर (*s.* प्रच्छ + उत + तॄ = to ask + above + to cross.) *m.* Question-and-answer.

कलि (*s.* कल् = to count.) *m.* The Fourth or Black Age of the Hindoos.

आहि, *i. e.* है.

सौंपिये. The Gerundive tense.

दस (*s.* दशन् = ten.) *adj.* Ten.

गुन, *i. e.* गुणा. Fold, turn, etc., (in comp.)

मन मोहनी (*s.* मन + मोहन = the mind + fascinating.) *f.* Mind-charmer, a term applied to woman.

धरा (*s.* धृ = to place, etc.) *f.* The earth. The Gen. case.

सुभाइ, *i. e.* स्वभाव (*s.* स्व + भू = own + to be.) *m.* Nature, disposition.

खाये. The Abl. case of the Perf. Part. used substantively.

बहुमुख (*s.* बहि + खन् = to increase + to dig.) *m.* A glutton.

खात, etc., Read:—जो खाते खाते, etc.

भोजन (*s.* भुज् = to eat.) *m.* Food. It is the subject of घटै.

ज्वाला (*s.* ज्वल् = to blaze.) *f.* Flame.

लकरी, *i. e.* लकड़ी (*s.* लगुड = a stick.) *f.* A stick, wood. The object of खाय.

सीरी (*s.* शीतल = cold.) *adj.* Cool. It is feminine to agree with ज्वाला.

ह्वै जाय, *i. e.* होजाती है. The Pres. Imperf.: it agrees with वह (*i. e.* ज्वाला) understood.

दोहा।

दृग मूंदे सब देखियै कौन मुकुर सेा ईठ।
जेा चख खेाल निहारियै कछु न आवै दीठ॥ ७॥
वह सुपने कौ मुकुर है सेावत सब दिखराय।
जागे कछु सूझै नहीं जब दृग द्वै खुल जाय॥ ८॥
रहै भाकसी में सदा चिंता कछु न जनाय।
रुदन करै छूटै जबै वाकौ नाम बताय॥ ९॥

बालक वा कौ नाम है गर्भ भाकसी जान ।
जब निकसै तब रोय है वा कौ यहै बखान ॥ १० ॥
तिय बिगार नर सिर परै नर बिगार सिर तीय ।
ये चारैं धों पूछियै कहौ सोचकै जीय ॥ ११ ॥
भूमि बिगारति स्वाननी नाम स्वान कौं लेंइ ।
हांन करै मंजार त्यौं दोष मंजारी देंइ ॥ १२ ॥

COUPLETS.

Q. Best beloved, what mirror is that in which one sees everything while one's eyes are shut,

But in which, if one open one's eyes, nothing is seen?

A. That is the mirror of our dreams,—which shows us everything while we are asleep,

But in which, on our awaking, and on our two eyes opening, nothing is seen.

Q. It always remains in a kiln, but does not appear to care;

(Indeed), it weeps on leaving (this kiln): tell me its name.

A. Its name is 'child',—and know the kiln to be its mother's womb:

(The child) cries on being born[1]: this is the explanation of it.

Q. What the female spoils is placed to the credit of the male; what the male spoils, to that of the female:

I ask an explanation of these four: reflect in your mind and reply.

A. The slut spoils the ground, and we say 'the dog (did it)[2]';

The male cat works destruction, yet we give the blame to the female cat.

NOTE 1.—Lit., when he comes forth.

NOTE 2.—Natives always say, स्वान ने किया, and बिल्ली ने किया, never स्वाननी ने किया, and बिल्लार ने किया. Among ourselves, the equivalent expressions generally used are, 'the dog did it,' and 'the cat did it'; we seldom make any distinction on account of sex.

GLOSSARY.

मूंदे. *v. t.* To shut, close. The Perf Part.

ईठ (*s.* इष् = to desire.) *adj.* Desired, respected. It is here used substantively.

चख (*s.* चक्षुस् = the eye.) *m.* The eye. It is governed by खोल.

दीठ (*s.* दृष्टि = sight.) *f.* Sight, vision.

सुपने, *i. e.* सपने (*s.* स्वप् = to sleep.) *m.* A dream.

सूझे, *i. e.* सूझता है. *v. i.* To appear, to be seen. The Pres. Imperf.: it agrees with कछु.

भाकसी. *f.* A kiln.

गर्भ (*s.* गृ = to drop.) *m.* The womb.

बखान (*s.* व्याख्या = an explanation.) *m.* Account, relation.

धौं, *i. e.* धौं. *conj.* Whether, etc.

मंजार (*s.* मर्जार = a cat.) *m.* A male cat. मंजारी, a female cat.

दोहा ।

म्यारे न्यारे पुरुष हैं सकल होहिं इक ठाम ।
तब सब कोऊ कहत हैं उन कौ नारी नाम ॥ १३ ॥
मनके तौ लौं पुरुष हैं न्यारे न्यारे आहि ।
धागे माहिं परोइयै माला कहियै ताहि ॥ १४ ॥

न्यारी न्यारी नारि हैं मिलें जु पुरुषन माहिं ।
तब सब कोउ नर भाषिहैं नारी कहियत नाहिं ॥ १५ ॥
अश्व अश्वनि इक संग हैं जबहि कहत दल होय ।
कहत सबै घोरा जुरे घोरी कहत न कोय ॥ १६ ॥

Q. Separately they are males, but when collected in one place,
All give them a feminine appellation.

A. 'Beads' are masculine—that is, so long as they are separate;
But put them on a string, and they are called a 'necklace,' (which is feminine.)

Q. Separately they are females, but when associated with males
All call them males; no one calls them females.

A. When (a number of) horses and mares are collected together we call (the collection) a herd;
All say 'horses are collected together,' no one says 'mares (are collected together).'

GLOSSARY.

न्यारे (*s.* निरालय.) *adj.* Separate.

ठाम (*s.* स्थान = a place.) *m.* A place. Also ठां, ठांव, and the Dakhaní ठान.

मनके (*s.* मणि = a gem.) *m.* Beads of gold, silver, glass, etc.

आहि, for आहिं, *i. e.* हैं. It agrees with मनके.

धागे. *m.* A thread, string.

अश्व (*s.* अश्व = a horse, from अश् = to pervade.) *m.* A horse.

घोडा (*s.* घोटक = a horse) *m.* A horse.

QUESTIONS.

1. Define the difference between:—

   जिन का and जिन्हों का.

   इन ने and इन्हों ने.

   किन से and किन्हों से.

2. Translate into idiomatic Hindí:—

   'Be thrifty, but not covetous; therefore give

   'Thy need, thine honour, and thy friend his due.'

3. What are the various uses of the Present Perfect tense? Give examples.

4. Derive the words:—

अबला.	ज्वाला.
सिंधु	सुपने.
पावक.	घोड़ा.

5. ऐसा बहुमुख, etc. Paraphrase the whole down to जाय.

6. सुनो अर्थ, etc. Paraphrase the passage down to ताइ.

7. Give the Hindí equivalents of the following grammatical terms:—

Noun.	Plural.
Number.	Case.
Singular.	Gender.

8. Define what Hindoo grammarians mean by:—

रूढ़ि संज्ञा.	जातिवाचक संज्ञा.
यौगिक संज्ञा.	व्यक्तिवाचक संज्ञा.
योगरूढ़ि संज्ञा.	गुणवाचक संज्ञा.

भाववाचक संज्ञा.

9. Parse the half couplet beginning दृग मूंदे etc. Use Hindí grammatical terms in doing so.

10. जब निकसे, etc. In what tenses are निकसे and रोय है?

८ अध्याय ।

अथ कुण्डलिया ।

बैरी बँधुआ बानियां ज्वारी चोर लवार ।
बिभचारी रोगी ऋणी नगर नारि कौ यार ॥
नगर नारि कौ यार भूलि परतीत न कीजै ।
सौ सौ सौंहैं खाय चित्त एकौ नहिं दीजै ॥
कह गिरधर कवि राय घरै आवै अनघैरी ।
हित की कहै बनाय जानियै पूरौ बैरी ॥ १ ॥
बिना बिचारे जो करै सो पाछैं पछिताय ।
काम बिगारै अपनौ जग में होत हँसाय ॥
जग में होत हँसाय चित्त में चैन न पावै ।
खान पान सनमान राग रंग मनहि न आवै ॥
कह गिरधर कवि राय दुःख कछु टरत न टारे ।
खटकत है जिय माहिं कियौ जो बिना बिचारे ॥ २ ॥

CHAPTER VIII.

KUṆḌALIYAS[1]

An enemy, a prisoner, merchant, gambler, thief and liar;

A lewd person, one diseased, a debtor, and the friend of a citizeness;

(Yes, and) the friend of a citizeness, do not even by mistake trust any of these:

If they take hundreds of oaths,[2] do not you give them one thought.

(Says) Giradhara,[3] the royal poet[4]: If a stranger[5] on coming to your house

Speak friendly but insincerely, consider him your deadly enemy.
He who acts without having first reflected, afterwards repents:
His work is spoilt, and he is laughed at in the world;
(Yes), he is laughed at in the world, and has no peace of mind;
Eating, drinking, (all thought) of respect, pleasure, and amusement, appeal not to his senses.
(Says) Giradhara, the royal poet: Sorrow is not evaded by evading;[6]
(Farther), that which is done without reflection (afterwards) rankles in the mind (of the doer.)

Note 1.—'The कुण्डलिया is a compound metre of six lines, consisting of a *dohá*, followed by two *kávyas*. The last *charan* of the *dohá* must be repeated in the beginning of the *kávya*, and the last two syllables of the *kávya* must be the same as the first two of the *dohá*.' I quote Mr. Kellogg. It consists, altogether, of one hundred and forty-four 'instants.'

Note 2.—शपथ खाना, to take an oath, to swear. The words शपथ, सौंह, किरिया, and सौगंद, are all feminine.

Note 3.—Giradhara is chiefly noted for the excellence of his *Kuṇḍaliyas*. A little work published at the Bhárata Jíwana Press, Benares, contains, perhaps, the best of his writings, in the shape of eighty-four well printed *Kuṇḍaliyas*. He was born *sambat* 1770.

Note 4.—गिरधर कवि, Giradhara, the poet. The first noun in such cases stands independent by *anakolouthon*.

Note 5.—I would derive this word from the Arabic عين *'ain*, exact, real, and غير *ghair*, foreign, strange.

Note 6.—In टरत न टारे, and similar expressions, the student will see a beautiful and simple example of the Perfect Participle used substantively.

Glossary.

कुण्डलिया (*s.* कुण्डल = a circle.) *m.* A species of poetry.

बँधुआ (*s.* बन्ध् = to fasten.) *m.* A prisoner. Also बंधुवा. This, and all the following nouns up to यार, are in the Gen. case, governed by the verb परतीत कीजे.

बानियां, *i. e.* बनियां (*s.* वणिज् = a merchant.) *m.* A merchant, a grocer.

ज्वारी. *m.* A gambler. Also जुआरी, जूआरी, and जुवारी.

लबार (*s.* लप् = to prattle.) *m.* A liar, a great talker.

बिभचारी (*s.* वि + अभि + चर् = bad, etc. + proximity, etc. + to go.) *m.* A wicked person, an erring individual.

रोगी (*s.* रुज् = to be sick.) *m.* A diseased or sick person.

ऋणी (*s.* ऋण = debt.) *m.* A debtor. Also ऋणिया, ऋनिया, and ऋनी.

यार (*p.* ﻳﺎﺭ *yár* = a lover.) *m.* A friend, lover.

परतीत (*s.* प्रति + इ = substitution, etc. + to go) *f.* Trust, confidence.

सौंहें, *i. e.* सौंहें (*s.* शपथ = an oath.) *f.* An oath.

अनचैरी. *m.* A stranger.

रंग (*s.* रञ्ज् = to colour.) *m.* Play, amusement.

टरत, *i. e.* टरता है (*s.* टल् = to be disturbed.) *v. i.* To retire, flinch. The Pres. Imperf.: it agrees with दुःख.

टारे (*s.* टल् = to be disturbed.) *v. t.* To evade. The Perf. Part. used substantively.

खटकत है, *i. e.* खटकता है. *v. i.* To rankle; to pierce (as a thorn.) The Pres. Imperf.

कुण्डलिया ।

बीती ताहि बिसारि दै आगै की सुधि ले ।
जो बनि आवै सहज में ताही में चित दे ॥
ताही में चित दे बात जोई बनि आवै ।
दुरजन हँसै न कोय चित्त में खेद न पावै ॥

कह गिरधर कवि राय यहै कर मन परतीती ।
आगे कौं सुख होय समुझ बीती सेा बीती ॥ ३ ॥
साईं ये न बिरुडिये गुरु पण्डित कवि यार ।
बेटा बनिता पौरिया यज्ञकरावनहार ॥
यज्ञकरावनहार राज मंत्री जेा होई ।
बिप्र परौसी बैद आप कौं तपै रसोई ॥
कह गिरधर कवि राय यहै कैसी समझाईं ।
इन तेरह तें तरह दिये बनि आवै साईं ॥ ४ ॥

KUṆDALIYAS.

That which has passed, forget; take precautions agai nst the future

And give your attention to that which is easily accomplished;

(Yes), bestow your attention on that which can be accomplished:

No enemy will then laugh at you, nor will you have sorrow in your mind.

(Says) Giradhara, the royal poet: In your mind make certain of this:—

Consider the past as past, and you will be happy in the future.

O Sir, do not displease your spiritual preceptor,[1] a wise man, poet, or friend;

Your son, your wife, a door-keeper, or he who performs a sacrifice for you;

(Yes), he who performs a sacrifice for you, or the king's minister, whoever he may be;

A Bráhman, your neighbour, a physician, or he who cooks for you.

(Says) Giradhara, the royal poet: How can these be made to understand?[2]

O Sir, you will accomplish your work (the better) by giving way, to[3] these thirteen.

NOTE. 1.—Otherwise he may curse you. The reader himself can see good reasons why one should not quarrel with such people.

NOTE 2.—Or, what kind of wisdom would it be, etc.

NOTE 3.—Note the idiom तरह देना, to overlook, to give way to.

GLOSSARY.

बिसारि दे, *i. e.* बिसार दे (*s.* वि + स्म = not + to remember.) *v. t.* To forget. The Imper.

खेद (*s.* खिद् = to be distressed.) *m.* Sorrow, distress. It is governed by पावे.

साईं (*s.* स्वामी = master.) *m.* Sir, master. The Voc. case.

बिरुद्धिये (*s.* वि + रुध् = much + to stop.) It is the Resp. Imper. of a transitive verb coined from बिरुद्ध, opposed, hostile, etc.

गुरु (*s.* गृ = to sound, speak.) *m.* A religious teacher.

पैरिया (*s.* पैर = a city.) *m.* A door-keeper.

यज्ञ (*s.* यज् = to worship.) *m.* A sacrifice.

मंत्री (*s.* मन्त्र = to speak privately.) *m.* A minister. Also मन्त्री.

बिप्र (*s.* वि + प्रा = much + to fill.) *m.* A Bráhman.

बैद, *i. e.* बैद्य (*s.* वेद = the medical or *Áyur Veda.*) *m.* A physician.

तपै, *i. e.* तपाता है (*s.* तप् = to heat) *v. t.* To heat, warm; hence, to cook. The First Causal of तपना. The Pres. Imperf.: its subject जो is understood.

तेरह (*s.* त्रयोदश = thirteen.) *adj.* Thirteen.

तरह (*a.* طرح *tarah* = manner, etc.) *f.* Mode; ejection.

कुण्डलिया ।

साईं अपने चित्त की भूल न कहियै काय ।
तब लग मन में राखियै जब लग कारज होय ॥
जब लग कारज होय भूल कबहूं नहिं कहियै ।
दुरजन तातौ होय आप सीरे ह्वै रहियै ॥
कह गिरधर कवि राय बात चतुरन के तांईं ।
करतूती कहि देति आप कहियै नाहिं सांईं ॥ ५ ॥
चिन्ता ज्वाल शरीर बन दावा लगि लगि जाय ।
प्रगट धुआं नहिं देखियै उर अंतर धुंधुवाय ॥
उर अंतर धुंधुवाय जरै जौं कांच की भट्टी ।
जर गौ लोहू मास रह गई हाड़ की टट्टी ॥
कह गिरधर कवि राय सुनौ हो मेरे मिंता ।
वे नर कैसें जियैं जाहि तन व्यापै चिंता ॥ ६ ॥

KUNDALIYAS.

O Sir, do not, even by mistake, tell (the secret thoughts of [1]) your mind to any one,

But keep them to yourself until you have accomplished your object;

(Yes), until your work is finished, never, even by mistake, say (a word):

If your enemy be heated, do you remain (all the more) cool.

(Says) Giradhara, the royal poet, to those who are wise:—

Your acts speak for you, Sirs; do not you yourselves say anything.

Care is a flame; the body a forest often set on fire by it:

The smoke may not be seen openly, still, it circles round inside the breast;

(Yes), it creates a haze inside the breast, which burns (as fiercely) as a kiln for making glass:

The blood and flesh are burnt up by it, until there remains only a frame of bones.

(Says) Giradhara, the royal poet: Listen, O friends:

How can those men live whose bodies are oppressed by care[2]?

NOTE 1.—The word बात is understood after की.

NOTE 2.—Which the poet has already declared to be as all-consuming as a flame.

GLOSSARY.

तातौ, *i. e.* ताता (*s.* तप् = to heat.) *adj* Hot.

तांई, *i. e.* तईं (*s.* स्थान = place.) *post-position.* To. It is a High Hindí form.

दावा, *i. e.* दावग्नि (*s.* दाघ = a forest fire.) *f.* A forest fire. It forms the subject of लगि लगि जाय.

प्रगट (*s.* प्रकट = manifest,) *adj.* Displayed, evident. Also प्रकट and प्रत्यक्ष.

धुआं (*s.* धूम = smoke.) *m.* Smoke. Also धुंवा.

धुंधुवाय, *i. e.* धुंधियाता है. The Pres. Imperf. Inf., धुंधाना, or धुंधियाना.

कांच (*s.* कच् = to shine.) *m.* Glass.

भट्टी (*s.* भ्रस्ज् = to broil or fry.) *f.* A kiln.

लोहू (*s.* लोह = blood.) *m.* Blood.

हाड़ (*s.* हड्ड = a bone.) *m.* A bone.

टट्टी. *f.* A screen. It is the subject of रच गई.

कुण्डलिया।

राजा के दरबार में जैये समयौ पाय।
साईं तहां न बैठिये जहाँ कोउ देय उठाय॥

जहाँ कोउ देय उठाय बोल अनबोले रहियै ।
हँसियै न हहराय बात पूछे तें कहियै ॥
कह गिरधर कवि राय समय सों कीजै काजा ।
अति आतुर नहिं होय बहुरि अनखैहै राजा ॥ ७ ॥

कृतघन कबहुं न मानई कोटि करौ जो कोय ।
सरबस आगै राखियै तऊ न अपनौ होय ॥
तऊ न अपनौ होय भले की भली न मानै ।
काम काढि चुप रहै फेर तिहिं नाहिं पिछानै ॥
कह गिरधर कवि राय रहत नित ही निर्भय मन ।
मित्र शत्रु सब एक दाम के लालच कृतघन ॥ ८ ॥

KUNDALIYAS.

Go into the royal assembly only on finding an opportune moment,

And, Sir, (having gone), do not sit there from whence some one may (afterwards) ask you to get up;

(No), do not sit there from whence you may be called upon to get up[1];—besides, remain silent;

Neither laugh nor guffaw; and speak only when asked to.

(Says) Giradhara, the royal poet: Perform your work at the proper time;

Farther, be not greatly distressed if the king be displeased (with you.)

The ungrateful person will never acknowledge them, even were one to do him ten million (favours);

Were one to place one's all before him, then even, he will not be grateful[2];

(No), even then he will not be thankful, nor will he acknowledge the good done him by the good:

Having accomplished[3] his object, he will remain silent, not recognising the one (who helped him.)

(Says) Giradhara, the royal poet: He is ever uncharitable[4] in mind:

The greedy and ungrateful value the friend and foe alike.[5]

NOTE 1.—That is to say, do not occupy a seat that has been set apart for your superior.

NOTE 2.—Lit., then even, he will not become one's own.

NOTE 3.—A peculiar and idiomatic use of काढ़ना worth noting.

NOTE 4.—Lit., fearless.

NOTE 5.—Lit., friends and enemies are all of the same price.

GLOSSARY.

दरबार (*p.* ১৭১৩ *darbár* = a house, etc.) *m.* A court, hall of audience.

बोल (*s.* वद्, or वच् = to speak.) *m.* Speech, word, saying.

हहराय. The Conj. Part. of हहराना. *v. i.* To laugh loudly.

कृतघन (*s.* कृत + हन = done + to kill.) *m.* An ungrateful person. Also कृतघ्न and कृतघ्नी. It is the subject of मानई.

सरबस (*s.* सर्व्व + वसु = all + wealth.) *m.* One's all, all one's property. It is governed by राखिये.

पिछाने, *i. e.* पहचानता है (*s.* प्रति + ज्ञा = opposite + to know.) *v. t.* To recognise. The Pres. Imperf.

निर्भय (*s.* निर + भय = without + fear.) *adj.* Fearless.

शत्रु, (*s.* शद् = to throw down, etc.) *m.* An enemy. The Sub. verb is understood.

दाम. *m.* Price. दाम is sometimes considered a plural noun.

लालच, *v. c.* लालची (*s.* लालसा = greed.) *adj.* Greedy. It is here used substantively. Read:—लालची तथा कृतघ्न के निकट, in the opinion of the avaricious and ungrateful man.

कुण्डलिया ।

जा की धन धरती लई ताही न लीजै संग ।
जौ संग राखे ही बनै तौ करि राख अपंग ॥
तौ करि राख अपंग फेर फरकै सो न कीजै ।
कपट रूप बतराय ताहि कौ मन हर लीजै ॥
कह गिरधर कवि राय खुटक जैहै नहिं ता की ।
कोटि दिलासा देउ लई धन धरती जा की ॥ ९ ॥

सांई अपने भ्रात कौं कबहु न दीजै त्रास ।
पलक दूर नहिं कीजियै सदा राखियै पास ॥
सदा राखियै पास त्रास कबहूं नहि दीजै ।
त्रास दियौ लंकेस तासु की गति सुनि लीजै ॥
कह गिरधर कवि राय राम सों मिलियौ आई ।
पाय विभीषन राज लंकपति बाज्यौ सांई ॥ १० ॥

KUṆDALIYAS.

Do not keep him beside you whose wealth or lands you may have seized;[1]

But if it so happen that you must keep him[2] beside you, then (first) render him powerless;

(Yes, first) render him powerless, so that he be not able (even) to flutter again;

(Farther), win over his mind by deceitful explanations.

(Says) Giradhara, the royal poet: Rankling will never leave the mind

Of him whose wealth or lands you may have seized;—no, not if you console him in ten million ways.

O Sir, never distress the mind of your brother;[3]

Never put him away from you for a moment; ever keep him near you;

(Yes), ever keep him beside you, and never vex him.

The king of Ceylon terrified (his brother), and listen to what happened.

(Says) Giradhara, the royal poet: He came and joined Ráma,

That is, Vibhíshana, and attaining to sovereignty, became celebrated[4] as the lord of Ceylon.

NOTE 1.—लई—to agree with its nearest object धरती.

NOTE 2.—जो राखे ही बनै—a very idiomatic construction. The student should consult Kellogg's *Hindí Grammar*, page 448, *Remr.* 2.

NOTE 3.—Lit; Never give fear to your brother.

NOTE 4.—An idiomatic and somewhat uncommon use of बाजना. Compare the English 'to boom.'

GLOSSARY.

अपंग, *i. e.* **अपंख** (*s.* अ + पक्ष = not + wing.) *adj.* Wingless.

फरके, *i. e.* **फड़के** (*s.* स्फुट् = to blow.) *v. i.* To flutter.

खुटक, *i. e.* **खटक**. *m.* Apprehension, doubt. Also **खटका**.

दिलासा (*p.* دلاسا *dilásá* = comfort.) *m.* Comfort, consolation.

भात, *i. e.* **भाता** (*s.* भाज् = to shine.) *m.* Brother. The Dat. case.

लंकेस (*s.* लङ्का + ईश् = Ceylon + master.) *m.* Lanka's Lord, Ráwana. The Ag. case.

लंकपति is the same as **लंकेश** or **लंकेश्वर**, lord or king of Ceylon.

बाज्यो, *i. e.* **बाजा** (*s.* वद् = to sound.) *v. i.* To sound as an instrument; to become famous.

कुण्डलिया ।

साईं बेटा बाप के बिगरे भयौ अकाज ।
हिरनाकुस अरु कंस कौ गयौ दुहुन कौ राज ॥
गयौ दुहुन कौ राज बाप बेटा के बिगरे ।
दुसमन दावादार भये महिमण्डल सिगरे ॥
कह गिरधर कवि राय उन्हैं काहू न बताई ।
पिता पुत्र की रार लाभ एकौ नाहीं साईं ॥ ११ ॥
साईं नदी समुद्र को मिली बड़पनो जानि ।
जाति नास भयौ मिलत ही मान महत की हानि ॥
मान महत की हानि कहौ अब कैसी कीजै ।
जल खारी ह्वै गयो ताहि अब कैसैं पीजै ॥
कह गिरधर कवि राय कच्छ मच्छन सकुचाई ।
बड़ी फजीहतचार भयो नदियन कौ साईं ॥ १२ ॥

KUṆḌALIYAS.

O Sir, the quarrelling of a father and son is injurious:

(Through it) the kingdoms of both Hiranyakashipu[1] and Kans[2] were lost;

(Yes), the sovereignties of both these were lost through wrangling with their sons,

And enemies became claimants to all their wide domains.

(Says) Giradhara, the royal poet: No one had advised them of the fact

That, there is not one single benefit, Sir, (to be derived) from the angry disputes of a father and son.

O Sir, the river went and joined the ocean[3], deeming it to be to its own advantage[4],

But on joining it, its own caste became lost, and its dignity injured;

(Yes), its dignity became lessened: say what can it do now!

Its water has become brackish: how can one drink of it!

(Says) Giradhara, the royal poet: The tortoises and fish are ashamed of it[5].

O Sir, the river has now to suffer this great[6] indignity.

NOTE 1.—Hiranyakashipu is said to have reigned over a principality situatad somewhere near to where old Delhi now stands.

NOTE 2.—This is only partly true. Kaṅs was not the son of Ugrasena whose kingdom he seized, but the son of a demon named Drumalika by Pawanrekhá the queen of Ugrasena. The story of the ravished queen will be found in the *Prema Súgara*.

NOTE 3.—समुद्र को मिलो. Need the student be reminded that the verb मिलना always takes this construction?

NOTE 4.—The word बड़पनो refers to the greatness of the sea.

NOTE 5.—That is, the fresh-water fish and tortoises could no longer live in it.

NOTE 6.—Some copies read, बड़ो.

GLOSSARY.

बाप (*s.* वप् = to sow.) *m.* Father.

अकाज (*s.* अ + कार्य्य = not + work.) *m.* Loss, destruction.

हिरनाकुस, *i. e.* हिरण्यकशिपु (*s* हिरण्य + कशिपु = gold + clothing.) *m.* A king of that name.

दुसमन (*p.* دشمن *dushman* = an enemy.) *m.* An enemy, foe. It is the subject of भये.

दावादार (from the Arabic دعوا *da'wá*, a claim, and the Persian داشتن *dáshtan*, to have, hold.) *m.* A claimant. It is in the Nom. case after the Sub. verb भये.

सिगरे (*s.* सगय = all) *adj.* All. Also सिगरा and सगरा.

बड़पनो, *s. o.* बड़पन or बड़पना. *m.* Greatness, grandeur. It is governed by जानि.

कच्छ (*s.* कच्छप = a tortoise.) *m.* A turtle, tortoise. Also कछ. It forms with मच्छन the joint subject of सकुचाई.

मच्छन (*s.* मच्छ = a fish.) *m.* A fish.

फजीहतचार. Disgrace, ignominy, from the Arabic فضیحت *fazíhat*. *f.* Disgrace, and the Hindí suffix चर.

कुण्डलिया ।

साईं सन अरु दुष्टजन इन कौ यही सुभाव ।
खाल खिचावैं आपनी पर बंधन के दाव ॥
पर बंधन के दाव खाल अपनी खिंचवावैं ।
मूंड़ काटिकै कूटिए तऊ बाज न आवैं ॥
कह गिरधर कवि राय जरै आपनी कटाई ।
जल में गिरि सर गये तऊ छोड़ी न खुटाई ॥ ३ ॥

साईं समौ न चूकिये यथा शक्ति उन मान ।
को जानै को आइहै तेरी पौरि प्रमान ॥
तेरी पौरि प्रमान समैं असमैं तकि आवै ।
ता कौं तू मन खोलि अंक भरि कण्ठ लगावै ॥
कह गिरधर कवि राय सबै या में सदि आई ।
शीतल जल फल फूल समैं जिन चूकौ साईं ॥ ४ ॥

KUṆḌALIYAS.

O Sir, it is of the nature of the wicked and of flax[1],

To sacrifice their own[2] skins to make a snare to bind others;

(Yes), they have their own skins pulled off to make a snare to fasten others;

And were you to cut and bruise their heads, even then they would not desist.

(Says) Giradhara, the royal poet: May such perversity as theirs be burnt:

Even on falling into the fire and on rotting, they forsake not their evil ways.

O Sir, let no opportunity slip; respect all as far as you can[3];

For who knows who may chance[4] to come to your door (at any time);

(Yes), whoever may chance to come to your door, opportunely or inopportunely,

Open your mind to him, and embrace and clasp him to your breast.

(Says) Giradhara, the royal poet: Everything will be effected,[5]

Sir, by your not failing to bestow cold water, fruit, and flowers.

NOTE 1.—The पटूआ, or *Hibiscus Cannabinus*, is usually sown during the months बैसाख and जेठ in Oudh, Madras, etc., and pulled or dug up in कार्तिक and अगहन. It is then placed in water for eight or ten days to rot, taken out, dried, beaten, and finally put up in bundles. We may suppose the sentence to be elliptical: सन और दुष्टजन एक से हैं.

NOTE 2.—अपनी—that is, the hemp's and wicked man's.

NOTE 3.—For यथा शक्ति उन मान, some texts read, यथा शक्ति अनुमान.

NOTE 4.—Some copies have प्रभु मान instead of प्रमान.

NOTE 5.—Another and common reading is, सबेरा में सुधि आई.

Glossary.

सन (*s.* सन् = to give; serve.) *m.* Flax, hemp.

दुष्टजन (*s.* दुष् + जन् = to act improperly + to be born.) *m.* A wicked person.

खिचावैं, *i. e.* खिंचाते हैं. *v. t.* To pull off. The Pres. Imperf.: it agrees with वे (*i. e.* सन तथा दुष्टजन) understood.

बंधन (*s.* बन्ध् = to fasten.) *m.* A bandage, fastening.

बाज (*p.* باز *báz* = again.) *adv.* Again, once more. बाज आना, to decline, leave off.

कटाई (*s.* कट् = to go.) *f.* Harvest. कटुता. *f.* Testiness, sharpness.

सर गये, *i. e.* सड़ गये or सड़े. *v. i.* To rot. The Perf. Part. used substantively.

खुटाई. *f.* Malice, perfidy.

शक्ति (*s.* शक् = to be able.) *f.* Power, ability.

तकि, *i. e* तककर. *v. t.* To watch, observe. The Conj. Part.

अंक (*s.* अङ्क् = to mark.) *m.* Embrace, the bosom.

भरि, *i. e.* भरकर. The Conj. Part. अंक भरना, to embrace.

कुण्डलिया ।

साईं हरि ऐसी करी बल के द्वारे जाय ।
पहले हाथ पसारिकै बहुरि पसारे पाय ॥
बहुरि पसारे पाय मतौ राजा न बतायौ ।
भूमि सभै हरि लई बांधि पाताल पठायौ ॥
कह गिरधर कवि राय राव राजनि के ताईं ।
छल बल करि परभूमि लेत को तृपत्यौ साईं ॥ १५ ॥

साइ पुर पाला पर्‍यौ आसमान तें आय।
पंगुहि आंधे छोड़िकै पुरजन चले पराय॥
पुरजन चले पराय अंध एक मतौ बिचार्‍यौ।
पंगु कन्ध कै लियौ दृष्टि वा की पग धार्‍यौ॥
कह गिरधर कवि राय मते ह्वै चलियै भाई।
बिना मते कौ राज गयौ रावन कौ साईं॥ १६॥

KUṆḌALIYAS.

Sir, this is what Hari (once) did: Going to king Bali's door,

He first stretched out His hands and afterwards His feet;

(Yes), He next stretched out His feet, but did not tell the king[1] why He did so.

Then seizing[2] all his dominions He bound (king Bali) and sent him to the infernal regions[3].

(Says) Giradhara, the royal poet, to kings[4] and princes:—

Who has refrained from seizing, by force and fraud, the lands of others[5]?

O Sirs, snow fell from the sky in a certain city,

And the citizens leaving a cripple and a blind man (in the road-way)[6], fled off home;

(Yes), the townsfolk fled off home, while the blind man bethought him of a plan.

He placed the cripple on his shoulders, (and with the aid) of his sight shuffled along.

(Says) Giradhara, the royal poet: My brothers[7], act unitedly:

It was this lack of unity of purpose, Sirs, which lost to Rávana his kingdom.

NOTE 1.—That is, He did not tell Bali. राजा is the Indirect Object of बतायो.

NOTE 2.—Or, हरि ने ली. This double meaning of हरि is intentional.

NOTE 3.—The seven hells of the Hindoos are: (1) अतल (*s.* अ + तल = no + bottom); (2) वितल (*s.* वि + तल = without + a bottom); (3) सुतल (*s.* सु + तल = good + bottom.); (4) तलातल (*s.* तल + अ + तल = bottom + no + bottom); (5) महातल (*s* महा + तल = great + depth); (6) तितल (*s.* नि + तल = no + bottom); (7) रसातल (*s.* रसा + तल = the earth + beneath.) In this last region, the reputed abode of serpents and demons, Shesha, king of the serpent race, and prince Bali, are said to hold sway.

NOTE 4.—राजन or राजनि is the oblique Braj Plural.

NOTE 5.—More literally: Who has become satisfied through fraudulently and forcibly seizing the lands of others?

NOTE 6.—Some copies read मगहि.

NOTE 7.—The College Edition is here understood to read सांई, Sirs.

GLOSSARY.

भूमि (*s.* भू = to be.) *f.* Land, ground. It is the object of हरि लई.

तृप्तो, *i. e.* तृप्त (*s.* तृप् = to be satisfied.) *adj.* Satisfied, pleased.

पाला (*s.* प्र + आ + ली = much + all around + to melt.) *m.* Snow. It is the subject of पस्यो.

आसमान (*p.* آسمان *ásmán*=the sky.) *m.* The sky, heaven.

पुरजन (*s.* पुर + जन् = city + to be born.) *m.* A citizen.

पराय (*s.* परा + अय = from + to go.) *v. i.* To flee. The Conj. Part.

पंगुहि (*s.* खञ् = to limp.) *m.* A cripple.

कंध (*s.* क + ध = head + to place.) *m.* Shoulder. Also कंधा, कांधा, and कन्धर.

कुण्डलिया ।

सोना लेने पी गये सूनौ कर गये देस ।
सोना मिल्यौ न पी फिरे रूपा होगये केस ॥
रूपा होगये केस रूप सब रोय गँवायौ ।
घर बैठी पछताय कंत अजहूं नहिं आयौ ॥
कह गिरधर कवि राय लौन बिन सबै अलोना ।
जब यौबन ढल जाय कहा लै करियै सोना ॥ १७ ॥

मोती लेने पी गये खार समुन्दर तीर ।
मोती मिले न पी मिले नैननि टपकत नीर ॥
नैननि टपकत नीर पीर अब का सों कहियै ।
बीते बारह मास पिया बिन घर ही रहियै ॥
कह गिरधर कवि राय सांझ डारत सगनौती ।
जर जाओ वह सिंधु जहां उपजत है मोती ॥ १८ ॥

KUNDALIYAS.

Her lover went away to get gold for her, leaving the house[1] empty;
But she neither received gold nor did her lover return, and her hair, (consequently), became silvered (through care);
(Yes), her hair turned gray (through sorrow), and her beauty spoilt through constant weeping.
She sat in her house thus regretting: ('woe's me!) my lover has not returned as yet.'
(Says) Giradhara, the royal poet: Without salt all is insipid:
When one's youth has passed away[2], what will one do with gold?
Her lover went to the shore of the briny ocean to get pearls[3];
But she neither received pearls nor her lover, on which she shed tears;

(Yes), her eyes shed tears; but to whom can she now speak of her distress!

Twelve months passed away while she remained at home without her lover.

(Says) Giradhara, the royal poet: In the evening she takes omens,

(And says) 'may that ocean be burnt up[4], in which pearls are produced!'

NOTE 1.—Lit., he went away rendering the land empty. Another way of putting it would be: (अपना घर) सूना करके (पर) देश को गये.

NOTE 2.—The student should note this peculiar use of ढलना, which primarily means, to be cast (as metals.) दिन ढलना, to draw towards evening, the decline of day.

NOTE 3.—Other masculine nouns of this termination are:—पानी, water; जी, life; अमी, nectar; घी, clarified butter; दही, curdled milk, and a few more.

NOTE 4.—जरि जावे is found in a good many texts.

GLOSSARY.

रूपा (*s.* रूप्य = silver.) *m.* Silver. Read: Like silver, gray.

गँवायो, *i. e.* गंवाया (*s.* गम् = to go.) *v. t.* To spend, waste. The Indef. Perf.: it agrees with its object रूप.

अलोना (*s.* अ + लवण = not + salt.) *adj.* Saltless, tasteless.

ढल जाय, *i. e.* ढल जाइ, or simply ढले *v. i.* To be poured out, etc. The Cont. Fut.: it agrees with यौवन.

बारह (*s.* द्वादश = twelve.) *adj.* Twelve.

मास (*s.* मा = to measure.) *m.* A month.

सगनौती (*s.* शकुन = a lucky omen.) *m.* An augury, omen.

कुण्डलिया ।

हीरा अपनी खानि कौं मन ही मन पछिताय ।
गुन कीमत जानी नहीं तहां बिकान्यौ आय ॥
तहां बिकान्यौ आय छेद करहा सों बांध्यौ ।
मीठौ लगै न मास लौन बिन फूहर रांध्यौ ॥
कह गिरधर कवि राय धरौं कैसैं कै धीरा ।
गुन कीमत घट गई यहै कहि रोया हीरा ॥ १९ ॥
साईं अगर उजार में जरत महा पछताय ।
गुनगाहक कोऊ नहीं जाहि सुबास सुहाय ॥
जाहि सुबास सुहाय सु तौ बन में कोऊ नाहीं ।
कै गीदड़ कै हिरन सु तौ कछु जानत नाहीं ॥
कह गिरधर कवि राय बड़ौ दुख यहै गुसाईं ।
अगर आक की राख भई मिलि एकौ साईं ॥ २० ॥

KUṆḌALIYAS.

The diamond (thus) mentally laments its ever having left the mine[1]:—

'I have come to be sold where my good qualities and value are not known;

'(Yes), I have come to be sold, and after being pierced, I have been attached to the hand[2]:

'The meat is not sweet because the slattern cooked it without salt'.[3]

(Says) Giradhara, the royal poet: 'How can I assume tranquility!

'My good qualities and value have been (so) reduced!' Thus says the diamond as it weeps.

Sirs, the wood of aloes burning in the open waste (thus) laments bitterly:—

'There is no one (here) to appreciate my good qualities nor any one whom my sweet smell may please;

'(No), there is no one in the forest whom my sweet smell may please.

There are jackals and deer—but these know nothing.'

(Says) Giradhara, the royal poet: My masters, it is a matter of deep regret,

That the ashes of the wood of aloes and swallowort[4] are found mixed in the one place, Sirs.

NOTE 1.—The student should note the use of को in such idioms.

NOTE 2.—कमर, to the waist, is found in some copies.

NOTE 3.—Poor—even for a diamond. What appears to be meant is that, there is no fault due to the meat, but to the slattern who did not know how to cook it. Similarly, says the diamond, I am not appreciated because my real value is not known. Poor diamond! How many of us sing the same song!

NOTE 4.—The following is from the pen of a writer to the *Civil and Military Gazette*;

'You seem doubtful as to whether the *ák* of the Bombay Presidency is the same as that of the Punjab. I beg to write for your information that, these two varieties are different and, generally speaking, two distinct species (though either of the species might be seen to a certain extent in each of the provinces.) The name given to the former is, *Calotrapis procera*, and to the latter, *Calotrapis gygantia*.

'Sanskrit medical works, such as the *Naghantâ*, by Madan Paul, and *Bhána-prakásha*, mention both the species, which are distinguished as *safaid* and *harâ ák* or *mádár*.

'*Ak* is a corruption of the Sanskrit term *erk*, sun, (sun of the vegetable kingdom), and *mádár* of *mandár*, or *mandár-bastoog*, which means, invaluable article. In the first place, the names which are given by Hindoo physicians to the plant, prove its usefulness; and in the second place, the value of it is also proved from a list of the diseases it cures, such as, leprosy, antidotes to different poisons,' etc., etc.

GLOSSARY.

हीरा (*s.* हीर = a diamond.) *m.* A diamond.

कीमत (*a.* قیمت *kimat* = price.) *f.* Value, price, worth.

छेद (*s.* छिद् = to cut.) *v. t.* To pierce. The Conj. Part.

फूहर. *i. e.* फूहड़. *f.* A servant girl, slattern. The Ag. case.

रांध्यो, *i. e.* रांधा है (*s.* रध् = to cook.) *v. t.* To cook. The Pres. Perf.

अगर (*s.* अ + गुरु = not + heavy.) *m.* Wood of aloes. It is the subject of पछताय.

गीदड़. *m.* A jackal.

हिरण (*s.* हरिण = a doe.) *m.* A deer. Supply the Sub. verb.

गुसाईं (*s.* गो + स्वामी = a cow + master.) *m.* Master, Sir.

राख (*s.* रक्ष् = to save.) *f.* Ashes. It is the subject of भई.

कुण्डलिया ।

साईं हंस न आवही बिन जल सरवर पास ।
निर्फल तरवर तें डरै पंछी पथिक उदास ॥
पंछी पथिक उदास छांह बिश्राम न पावैं ।
जहाँ न प्रफुलित कमल भ्रमर तहाँ भूलि न आवैं ॥
कह गिरधर कवि राय जहां यह बूझ बड़ाई ।
तहां न करियै सांझ प्रात ही चलियै साईं ॥ २१ ॥

हंसा उड़ि दिसि कौं चलै सरवर मीत जुहार ।
हम तुम कबहूं भेटिहैं संदेसन व्यौहार ॥
संदेसन व्यौहार भन्यौ पूरौ जल रहियौ ।
जीव जंतु चिर जियौ सदा उत्तम फल लहियौ ॥
कह गिरधर कवि राय केलि की रही न मंसा ।
दै असीस उड़ि चले देश अपने कौं हंसा ॥ २२ ॥

KUṆḌALIYAS.

O Sir, the swan comes not near that lake in which there is no water,[1]

And the traveller and bird alike fear and avoid the tree without fruit;

(Yes), the traveller and bird are alike downcast on finding nor shade nor rest:

(Farther), where the lotuses are not in bloom, the bees come not there even by mistake.

(Says) Giradhara, the royal poet: Where this (kind of hospitality) is considered respectability,

Pass not the night there, Sir; set out in the early morning.

A swan flying in a certain direction went and paid its respects to its friend the tank[2]:—

'We shall sometimes meet in the course of business;

(Yes, we shall meet one another) in the course of our daily affairs: may you ever remain full of water;

'May the creatures within you live long, and may you ever receive the best reward.'

(Says) Giradhara, the royal poet: Having no further wish[3] to sport there,

The swan gave (the tank its) blessing and flew away to its own country.

Note 1.—The College Edition is understood to read:—बिन सरवर जल पास.

Note 2.—सरवर मीत जुहार, good morning, friend tank.

Note 3.—Also मंसा.

Glossary.

पंछी (*s.* पक्ष = wing.) *m.* A bird. It is the subject of हरै.

पथिक (*s.* पथ् = to go.) *m.* A traveller.

छांह (*s.* छाया = shade.) *f.* Shade, shelter. It is also found written छांव, छां and छाया.

बिश्राम (*s.* वि + श्रम् = not + to be fatigued.) *m.* Rest, repose. It is governed by पावैं.

प्रफुलित (*s.* प्र + फुल्ल् = much + to blossom.) *adj.* Blossoming. Also प्रफुल्ल.

भमर (*s.* भ्रम् = to wander.) *m.* A bee. It forms the subject of आवैं.

दिसि (*s.* दिश् = to show, etc.) *f.* Side, quarter. Also दिशा.

जुहार. *m.* Respects, salutation, obeisance.

भेटिहैं, *i. e.* भेटेंगे. *v t.* To meet. The Abs. Fut. Also भेंटना.

ब्योहार (*s.* वि + अव + हृ = not + dissension, etc. + to take.) *m.* Usage, custom; business.

चिर (*s.* चिर = a long time.) *adv.* A long time.

केलि (*s.* किल् = to sport.) *f* Play, sport.

मंसा (*s.* मनस् = the mind.) *f.* Desire, wish.

असीस (*s.* आशिस = blessing.) *f.* A blessing, benediction. Also आशीर्वाद. and आसीस.

कुण्डलिया।

हंसा यहाँ रहिये नहीं सरवर गयौ सुखाय।
जो रहिये तौ सीस पर बगुला देहैं पाय॥

बगुला दैहैं पाय कीच कारै ह्वै जैहौ।
लोक हँसाई होय कहा कछु ईजत पैहौ॥
कह गिरधर कवि राय मोहिं इक यही है संसा।
याहू ते कछु घाट और होयहै हंसा॥ २३॥
साईं एकै गिरि धर्‌यौ गिरिधर गिरिधर होय।
हनूमान बहु गिरि धरे गिरिधर कहै न कोय॥
गिरिधर कहै न कोय हनू दौलागिरि लायौ।
ता कौ किनका टूट पर्‌यौ सो कृष्ण उठायौ॥
कह गिरधर कवि राय बड़ेन की बड़ी बड़ाई।
थोड़े ही जस होय यसी पुरुषन कौं साईं॥ २४॥

KUNḌALIYAS.

'O swan, do not remain here; I, the tank, have become dried up.[1]

'Should you remain here, the cranes will place their feet on your head;

(Yes), the cranes will place their feet on your head, (and your wings) will become black with mud[2];

'You will be laughed at in the world: where will you then meet with any respect!'

(Says) Giradhara, the royal poet: I have this one doubt,

O swan, (that the tank) must have some other motive besides this (solicitude for your appearance and respect.)

O Sir,[3] (on our Lord's) lifting up only one mountain, He became to all, 'Mountain-holder' 'Mountain-holder!'

Hanumána, (on the contrary), brought away many mountains, yet no one calls him 'mountain-holder';

(No), no one calls Hanumána 'mountain-holder,' although he brought away the White Mountain,

A chip from which broke off and was afterwards lifted up by the Holy Krishna.[4]

Says Giradhara, the royal poet: Great is the greatness of the great; (Even) through a little notoriety, great men obtain their fame.

NOTE 1.—Or, the tank has become dried up. Some *Pundits* render this passage differently.

NOTE 2.—For कीच some texts have पंख, wing, wings.

NOTE 3.—खाई, however, can be taken as the agent.

NOTE 4.—This refers to the popular Hindoo belief that Mt. Gobardhan, in Brindaban, is a chip that fell from one of the mighty rocks carried by Hanumána to bridge the ocean with, during the invasion of Ceylon by Ráma.

GLOSSARY.

बगुला (*s.* बक = a crane.) *m.* The white crane or heron; the *Ardea Torra.* It is the subject of देहैं. Also बगला and बग.

इज्जत (*a.* عزت *'izzat* = respect.) *f.* Honour, respect. It is governed by पैहो.

अंसा, *i. e.* संसा. *m.* Doubt, fear.

घाट. *m.* Mode, manner घात, aim, design.

गिरिधर (*s.* गिरि + धृ = mountain + holder.) *m.* Mountain-holder; an epithet of Shrí Krishna.

धौलागिरि (*s.* धवल + गिरि = white + mountain.) *m.* Name of a peak in the Himálaya Mountains.

किनका (*s.* कणक = a piece.) *m.* A small piece.

कुण्डलिया ।

नैना जब परबस परे उत्तम गुन सब जाँय ।
वे फिर फिर सीरी करैं ये फिर फिर लपटाँय ॥

ये फिर फिर लपटाँय नेत्र बहुरौं भरि आवैं ।
खान पान सुख त्याग रात दिन ही दुख पावैं ॥
कह गिरधर कवि राय सुनौ तुम श्रवननि बैना ।
लोग जु देंय कलंक परैं जब पर बस नैना ॥ २५ ॥
साईं सुमन पलास पर सुआ रह्यौ जो आय ।
लाल कली सी चौंच पर मधुकर बैठ्यौ जाय ॥
मधुकर बैठ्यौ जाय सुआ ततकाल चबायौ ।
कोटि कष्ट दुख पाय मरूं करि छूटन पायौ ॥
कह गिरधर कवि राय वेग घर बजै बधाई ।
दीजै विदा पलास जियत घर जैये साईं ॥ २६ ॥

KUNḌALIYAS.

When our eyes fall into the power of those of another, all our best qualities depart;

Those of the other continue to cool ours, while ours[1] become the more hopelessly allured;

(Yes), ours become the more allured, and shed (continuous) tears;

Eating, drinking, and pleasure are forsaken; we are distressed both day and night.

Says Giradhara, the royal poet: Listen, ye[2] who have ears, to these words,

Ye who give blame on one's eyes falling into the power of another.

Sir, a parrot came and sat on one of the flowers of a (certain) *palásha*[3] tree,

(When, suddenly), a bee came and settled on its red beak[4];

(Yes), a bee came and settled (on its beak), and the parrot immediately swallowed it[5]!

After enduring ten million hardships, and nearly dead,[6] (the poor bee) escaped.[7]

Says Giradhara, the royal poet: Music and congratulations took place at (the bee's) home.

O Sir, bid good-bye to the *palásha*, and hie thee home while thou art still alive.

NOTE 1.—वे refers to the eyes of the loved, and वे to those of the lover.

NOTE 2.—तुम—the poet here addresses the public.

NOTE 3.—The flower of the *palásha* being of a bright red colour, naturally attracts the bee, who, however, fails to extract anything from it. The meaning is that, the bee mistook the red beak of the parrot for the *palásha* flower.

NOTE 4.—जो is almost untranslateable in such phrases.

NOTE 5.—Meaning, of course, that it caught the bee in its beak.

NOTE 6.—A peculiar idiom. It literally means, having made 'I shall die,' or, having made (use of the expression) 'I shall (certainly) die.'

NOTE 7.—Some *Pundits* read छूटन पायो, as छूट न पाया, it did not escape. But it *did* escape, otherwise, why were there congratulations at its home?

GLOSSARY.

सुमन (*s.* सु + मन् = good + to think.) *m.* A flower. Read:—पलाश के सुमन पर.

कली (*s.* कलि = an unblown flower.) *f.* A bud.

चोंच, *i. e.* चोंच (*s.* चञ्चु = a beak.) *f.* A beak.

मधुकर (*s.* मधु + कृ = honey + to make.) *m.* A bee. Also, मधुमक्खी, मधुमाखी, and मधुमक्षिका. It is the subject of बैठो.

वेग. *adv.* Quick, quickly.

विदा (*s.* वि + दा = separation, etc. + to give.) *f.* Taking leave, dismission.

कुण्डलिया ।

साईं तेली तिलन सों कियौ नेह निर्वाहि ।
छांटि फटकि उज्वल करे दई बड़ाई ताहि ॥
दई बड़ाई ताहि पंच यह सिगरे जानी ।
दे कोल्हू में पेरि करी है इकतर घानी ॥
कह गिरधर कवि राय मया की यही बड़ाई ।
अमया सब ते भली मान मत मेरी साईं ॥ २७ ॥
साईं सुआ प्रवीन अति बानी बदति बिचित्र ।
रूपवन्त गुन आगरौ राम नाम सों चित्त ॥
राम नाम सों चित्त और देवन अनुराग्यौ ।
जहां जहां तू गयौ तहां तू नीकौ लाग्यौ ॥
कह गिरधर कवि राय सुआ चूक्यौ चतुराई ।
सेमल सेयौ बृथा विश्वास करि भूल्यौ साईं ॥ २८ ॥

KUṆḌALIYAS.

Sir, the oilman showed sincere love for the *til* seed;

For, having picked and cleaned it, he bestowed greatness on it;

(Yes), he bestowed dignity on it—as is known in every assembly[1];

Then, making a bundle of it, he threw it into the oil-press (and pressed it!)

Says Giradhara, the royal poet: This is the greatness got from kindness.

My masters, unkindness is the best of all: take my advice on it.

Sir, the parrot is (truly) very clever[2], and speaks in a wonderful manner;

It is pretty, virtuous, and acquainted with the name of the (Divine) Ráma;

(Yes), it remembers the name of Ráma, and loves (all) the other gods:

(In short), thou art liked, (O parrot), wherever thou goest.

Says Giradhara, the royal poet: The parrot once forgot its cleverness,

When it confidently, but foolishly, went to serve the *semal* tree, Sir.

NOTE 1.—The word पंच or पंचायत has now come to be applied to any native meeting or assembly. It originally meant, a court or jury consisting of five members only.

NOTE 2.—Or, master parrot, thou art, (indeed), very clever, etc., etc.

GLOSSARY.

तेली (*s.* तैल = oil.) *m.* An oilman, one who sells oil. The Ag. case before कियो.

निर्वाह, *i. e.* निर्वाह (*s.* निर् + वह = certain + to bear.) *m.* Completion. Read:—तिलों से नेह का निर्वाह किया.

छांटि, *i. e.* छांटकर. *v. t.* To separate the husk from grain. The Conj. Part.

फटकि, *i. e.* फटकर. *v. t.* To winnow. The Conj. Part.

उज्वल, *i. e.* उज्ज्वल (*s.* उद्+ज्वल = above+to shine.) *adj.* Clean, pure.

पंच (*s.* पञ्च = five.) *m.* Arbitrators; an assembly, council. It is the subject of जानो.

पेरि, *i. e.* पेड़कर. *v. t.* To press, squeeze, (as in an oil-press.)

घानो. *f.* As much as is thrown into a mill at one time.

मया (*s.* मा = to measure.) *f.* Kindness. Also, and more usually, माया.

बदति = बोलता है (*s.* वद् = to speak, say.) Says, speaks.

बिचित्र (*s.* वि + चित्र = much+variegated.) *adj.* Various, wonderful.

आगरो, *i. e.* आगार (*s.* आगार = a house.) गुणागार, a receptacle of virtue.

सेमल (*s.* शाल्मली.) *m.* The name of a tree; the *Bombax Heptaphyllum.*

कुण्डलिया ।

धोके दारौं के सुआ गयौ नारियर खान ।
खम खाई पाई सज़ा फिर लाग्यौ पछतान ॥
फिर लाग्यौ पछतान बुद्धि अपनी कौं रोयौ ।
निरगुनियन के पास बैठि गुन अपनौ खोयौ ॥
कह गिरधर कवि राय कहूं जैयै नहिं ओखे ।
चोंच खटककै टूटि सुआ दाड़िम के धोके ॥ २९ ॥
गदहा थोरे दिननि में खूंद खाय इतरात ।
अफरान्यौ मारन कहै ऐराकी के लात ॥
ऐराकी कै लात देत शंका नहिं आनै ।
ऐराकी सह रहत ताहि कोऊ नहिं जानै ॥
कह गिरधर कवि राय रहैगी कौलौं दुबहा ।
ऐराकी की लात फेर कैसैं सहै गदहा ॥ ३० ॥

KUNDALIYAS.

Thinking it a pomegranate[1] a certain parrot went to peck at a cocoa-nut,

But got punished by twisting[2] (its beak): it then began to regret (its own folly);

(Yes), it then began to lament, and to weep on account of its (own poor) understanding[3]:

By sitting near the worthless one wastes one's own good qualities[4].

Says Giradhara, the royal poet: Never associate with the low,

Or you will break your beak[5] like the parrot who mistook (a cocoa-nut) for a pomegranate.

A certain ass after pawing the ground for a few days, began to give itself airs,

And pampering its body with much food to declare that it would kick the Arab steed[6]!

(Yes), it had no doubt but that it would kick the Arab steed:

How the Arab endured all this, no one knows.

Says Giradhara, the royal poet: How long will this doubt remain?

Or, how, again, will the ass be able to survive the kick of the thoroughbred?

NOTE 1.—Some dictionaries show दाड़िम as a feminine noun.

NOTE 2.—खम खाई, etc. For this some copies have, चोंच टूटि पाई सजा.

NOTE 3.—बुद्धि को रोना, and similar expressions, may be classified as, Datives of Final Cause.

NOTE 4.—Or, more literally, by sitting near the worthless I (*i. e.* the parrot) have lost my own worth

NOTE 5.—खटक or खटका. *m.* Doubt; खटकाना. *m.* Thumping; खटकना. *v. i.* To pierce as a thorn; खुटकना. *v. t.* To nibble.

NOTE 6.—ऐराकी के सात, never ऐराकी को. Note this peculiar use of के, and read up Kellogg on the syntax of the Genitive case.

GLOSSARY.

धोखे. *m.* Deception, doubt. Read:—दाड़िम के धोखे में.

दाड़ों, *i. e.* दाड़िम (*s.* दल् = to divide.) *m.* A pomegranate. Also दालिम and दाड़िम्ब.

नारियर (*s.* नारिकेल.) *m.* A cocoa-nut. It is governed by खान.

सजा (*p.* سزا *sazá* = one's deserts.) *f.* Punishment.

खूँद खाय, or खूँदके (*s.* खुद्र् = to pound.) *v. t.* To paw or dig up the earth.

इतरात, *i. e.* इतराता है. *v. i.* To give one's self airs. The Historical Pres.

अफरान्यो, *i. e.* अफराया हुआ *v. t.* To feed one so that his belly swell. The Perf. Part. used adjectively.

शंका (*s.* शङ्का = doubt.) *f.* Doubt, uncertainty. It is governed by आनै.

दुबहा, *i. e.* दुबधा (*s.* द्वि + विध = two + kind.) *f.* Doubt, suspense.

कुण्डलिया ।

महुआ नित उठ दाख सों करत मसलहत आय ।
हम तुम सूखे एक से हूजत हैं रस राय ॥
हूजत हैं रस राय बिलग जिन या कौ मानौ ।
मधुर मिष्ट हम अधिक कछू जिन जिय में जानौ ॥
कह गिरधर कवि राय कहत साहिब सों रहुआ ।
तुम नीची कुल बेलि वृक्ष हम ऊंचे महुआ ॥ ३१ ॥
गुलतुर्रा सों जायकै बाद करै जु करील ।
हम तुम सूखे एक से पूछ देखियै भील ॥
पूछ देखियै भील भेद जो जानै मेरौ ।
तू हूं पूछ बुलाय भेद जो जानै तेरौ ॥
कह गिरधर कवि राय नातरि हौं करिहौं हुर्रा ।
अब जिन भूलि गुमान करै फिर हौं गुलतुर्रा ॥ ३२ ॥

KUNDALIYAS.

The *mahuá*[1] constantly gets up and goes to argue with the *dhák*:—

'Both you and I are the same when dried: I have proofs of this, O king of flavours;

'(Yes), I have proofs of this, (my worthy) prince of flavours, and do not you take it amiss;[2]

'Do not you think within your mind that you[3] are sweeter or tastier than I am.'

Says Giradhara, the royal poet: The servant (then thus) addresses his master:—

'You are a low-bred creeper; I am the lofty *mahuá* tree!'

The *karíla* [4] goes and thus argues with the *gulturrá*:—

'Both you and I [5] are the same when dried: you can ascertain this by enquiring from the Bhíls [6];

(Yes), you can ascertain this by enquiring from the Bhíls, who know all about me;

And do you also, call for, and enquire from, some one who knows all about you.'

Says Giradhara, the royal poet: 'If you do not, I will raise an uproar:

'Do not you, in future, even by mistake, consider yourself a *gulturrá*.'

Note 1.—The *mahuá* bears flowers 'which are sweet, and from which a spirituous liquor is distilled, commonly called Parsee brandy. The tree appears to be the same as the Shea-tree of Africa described in the travels of Mungo Park and others. The nuts afford an oil used instead of butter.' Forbes' *Hindustáni Dictionary*.

Note 2.—खिलग मानना, to take amiss.

Note 3.—हम, etc., I am tastier and sweeter, not तुम. In such constructions the actual words spoken, or thought, must always be used.

Note 4.—The term करील, or करीर, is also applied to the shoot of a bamboo. Natives feed their camels on the *Capparis Aphylla*.

Note 5.—हमतुम, we and you, I and you, not, you and I.

Note 6.—The Bhíls, Kols, and Kiráts, are generally held to be the remnants of the aborigines displaced at the time of the first great Aryan invasion. They are still found along the course of the Nerbudda, between Nagpore and Orissa, etc.

Glossary.

मधुअ (*s.* मधु = sweet.) *m.* The name of a tree, the *Bassia Latifolia.*

टाख, *i. e.* धाक. *f.* The name of a tree, the *Butia Frondosa.*

मसलहत (*a.* مصلحت *maṣlahat* = counsel.) *f.* Advice, counsel.

हूजत, *i. e.* हुजत (*a.* حجت *hujjat* = proof.) *f.* Reason, proof, etc.

बिलग (*s.* वि + लग् = not + to unite.) *adj.* Separate; amiss.

मिष्ट (*s.* मिष् = to sprinkle.) *adj.* Sweet.

रहुअ (*p.* رهو *rahwá* = a slave.) *m.* A servant, slave.

साहिब. (*a.* صاحب *sáhib* = master, lord.

बत्त (*s* वृत्त् = to cut.) *m.* A tree. Supply the Sub. verb.

गुलतुर्रा. *m. Poinciana Pulcherrima.*—Johnson's *Persian, Arabic, English Dictionary.*

बाद (*s.* वद् = to say.) *m.* Argument; accusation. **बाद करना**, to argue.

करील (*s.* कृ = to hurt.) *m.* A plant so called.

नातरि, *i. e.* नहीं तो.

दुर्रा. *m.* The dispersion of an army; the breaking up of an assembly; noise, shout, uproar.

गुमान (*p.* گمان *gumán* = doubt.) *m.* Opinion, fancy.

कुण्डलिया ।

बगुला झपटत बाज पै बाज रहै सिर नाय ।
कुलहा दीने पग बंधे खोंटें दे फहराय ॥
खोंटें दे फहराय कहै जो जो मन आवै ।
कुलहा ले पग छोरि धनी बिन कौंन छुड़ावै ॥
कह गिरधर कवि राय अरे तू सुन खगबगुला ।
समौं पलट्यो जान बाज पै झपटै बगुला ॥ ३३ ॥

कौआ कहत मराल सों कौन जाति को गोत।
तो सौं बदरूपी महा कोऊ न जग में होत॥
कोऊ न जग में होत कुटिल मैले मल खाने।
उसर बैठ मर्य्यादभ्रष्ट आचार न जाने॥
कह गिरधर कवि राय कहां तें आयौ हौआ।
धन्य हमारौ देस जहां सज्जन जन कौआ॥ ३४॥

KUṆḌALIYAS.

The crane swoops down on the falcon; the falcon remains with head bent:

There is a hood (on its head) and its feet are fastened, (so it simply) flutters at its stake;

(Yes), it flutters at its stake,[1] (while the wretched crane) says[2] whatever comes into its mind.

(Thinks the falcon), 'who, besides my master, will remove this hood, undo this shackle, and release me?'[3]

Says Giradhara, the royal poet: Listen, O ye cranes![4]

Knowing the times[5] changed, the crane swoops down on the falcon.

Says the crow to the cygnet:—'What is your caste and family!

'There is not such an extremely ugly (bird) as you in the (whole) world;

'(No), there is no one in the (wide) world so wicked, dirty, and such an eater of filth as you!

'Sit apart from me,[6] you shameless thing, you know not good manners!'

Says, Giradhara, the royal poet: 'Where[7] has this scarecrow hailed from!

'Blessed be my country where (one can meet) worthy folk like the crow!'

NOTE 1.—खोंठा, a pin, peg, etc, must not be confounded with खोंता, a bird's nest. Both are Hindí words.

NOTE 2.—The verb कहै can hardly apply to the falcon.

NOTE 3.—Some copies read, कुलहा ले गयेा छोरि, etc. The answer is, no one.

NOTE 4.—Another reading is, खगनगुला.

NOTE 5.—समैं, etc. For this some copies have, समै आपनेा जान, etc.

NOTE 6.—Lit., sit in the desert.

NOTE 7.—The crow here continues its harangue.

GLOSSARY.

झपटत, *i. e.* झपटता है. *v. i.* To pounce on.

बाज (*a.* ﺑﺎﺯ *báz* = a falcon.) *m.* A falcon.

कुलहा (*p.* ﮐﻼﻩ *kuláh* = a cap.) *m.* A cap, hood, covering for the head of a falcon.

खोंटें. *m.* A peg, nail, pin.

खग (*s.* ख + गम् = the sky + to go.) *m.* A bird.

पलट्यो, *i. e.* पलटा हुआ. *v. i.* To be changed, to turn back, etc. The Perf. Part. used adjectively.

मराल (*s.* म = to die.) *m.* A kind of goose with red legs and bill.

गोत (*s.* गोत्र = a family.) *m.* A family.

बदरूपी. *adj.* Ugly.

मैले (*s.* मलिन = soiled.) *adj.* Dirty.

उसर (*s.* ऊषर = saline soil.) *adj.* Desert, barren.

मर्य्यादभट्ट (*s.* मर्य्या + दा + भष्ट = limit + to take + fallen.) *adj.* Shameless, low, &c. It is here used substantively in the Voc. case.

आचार (*s.* आ + चर् = all around + to go.) *m.* Manners, rule of conduct. It is governed by जाने.

हौआ. *m.* A bugbear, ogre.

धन्य (*s.* धन् = to be produced.) *inter.* Bravo! Well done!

कुण्डलिया ।

साईं घोड़न के अछत गदहन आयौ राज ।
कौआ लीजै हाथ में दूर कीजियै बाज ॥
दूर कीजियै बाज राज ऐसो ही आयौ ।
सिंह कैद में कियौ स्यार गजराज चढ़ायौ ॥
कह गिरधर कवि राय जहां यह बूझ बड़ाई ।
तहां न कीजै सांझ सवेरहिं चलियै साईं ॥ ३५ ॥
भौंरा ये दिन कठिन हैं दुख सुख सहौ शरीर ।
जब लग फूलै केतकी तब लग बिलम करीर ॥
तब लग बिलम करील हर्ष मन में नहिं कीजै ।
जैसी बहै बयार पीठ तब तैसी दीजै ॥
कह गिरधर कवि राय होय जिन जिय में धीरा ।
सहै दुःख अरु सुख एक सज्जन अरु भौंरा ॥ ३६ ॥

KUNḌALIYAS.

Sir, while the horse is yet alive, the donkey has attained to royality,
So, place the crow on your hand and let the falcon go;
(Yes), put away the falcon, since the kingdom has come to such an one:
They have imprisoned[1] the lion and promoted[2] the jackal to the rank of king-of-the-elephants.

Says Giradhara, the royal poet: Where such a state of things is considered honourable[3],

O Sir, stay not there till the evening[4]; set out from there in the early morning.

O bee, these days are hard; (so, train) your body to endure pleasure and pain;

And until such time as the *ketakí* blossom, satisfy your wants from the *karíla;*

(Yes), until then remain with the *karíla*, and be not over glad[5] in mind:

Place your back in the direction from which the wind may blow[6].

Says Giradhara, the royal poet: Be not distressed in mind:

The devout man and the bee (meekly) endure pain and pleasure.

NOTE 1.—The word कैद is here used for कैदखाने.

NOTE 2.—That is, the populace or subjects have done these untoward things. Jack in office.

NOTE 3.—Lit., greatness.

NOTE 4.—सांझ करनी, to make the evening, really means, to wait till the evening. रात काटनी, दिन काटना, to pass the night, to spend the day, are other similar idioms.

NOTE 5.—When the केतकी *does* blossom? The use of हर्ष appears absurd. The correct word, and it is found in a number of texts, is रोष.

NOTE 6.—Put up with what you can get, make the best of a bad job, blow with the wind.

GLOSSARY.

अछत, *i. e.* अच्छते (*s.* अस् = to be.) *v. i.* To be, exist, live. The Imperf. Part.

सिंह (*s.* हिंस = to hurt.) *m.* A lion. The object of कियो.

कैद (*a.* قيد *kaid* = imprisonment.) *f.* A fetter, imprisonment.

स्यार (*s.* शृगाल = a jackal.) *m.* A jackal. It is the object of चढ़ायो.

सवेरहिं, *i. e.* सवेरे को. *m.* Morning; dawn.

भौंरा (*s.* भ्रमर = a bee.) *m.* A bee; a large bee that settles on the lotus.

बहै, *i. e.* बहे (*s.* वह् = to flow.) *v. i.* To flow, go. The Cont. Fut. It agrees with बयार.

बयार (*s.* वायु = air, wind.) *f.* The wind.

पीठ (*s.* पृष्ट = the back.) *f.* The back. It is the object of दीजै.

कुण्डलिया ।

हिरना बिचऱ्यौ सिंह सों औझर खुरी चलाय ।
झार खंड झीनौ पऱ्यौ सिंहा गयौ बराय ॥
सिंहा गयौ बराय समौं सामर्थ बिचाऱ्यौ ।
कुलहिं कालमा लाय हँस्यो हँसकै ही हाऱ्यौ ॥
कह गिरधर कवि राय मोहि याही बन फिरना ।
आज गई करि जांऊँ काल्ह हौं हौं कै हिरना ॥ ३७ ॥
पानी बाढ़यौ नाव में घर में बाढ़यौ दाम ।
दोऊ हाथ उलीचिये यही सयानौ काम ॥
यही सयानौ काम नाम ईश्वर कौ लीजै ।
परस्वारथ के काज सीस आगै धरि दीजै ॥
कह गिरधर कवि राय बड़ेन की यही है बानी ।
चलिये चाल सुचाल राखियै अपनौ पानी ॥ ३८ ॥

KUNḌALIYAS.

A certain stag maliciously[1] showered kicks at a lion (and then fled.)

The lion, who lay crouched in a dense[2] thicket[3], drew back;

(Yes), the lion drew back[4],—thinking his strength not equal to the occasion:

Having disgraced his family he laughed, and laughingly acknowleged defeat[5].

Says Giradhara, the royal poet: 'I have (a long time) to prowl in this forest[6]:

'Let the matter of to-day pass: to-morrow, it is either the stag or I.'

When water increases in one's boat, or when wealth[7] increases in one's house,

It is the work of the wise, (in each instance), to bale out (the water and wealth[8]) with both hands;

(Yes), this is the duty of the wise, and to take the name of God:

For the sake of accomplishing another's object, place even your head before him.

Says Giradhara, the royal poet: This is the command of the great:—

In conduct walk uprightly, and preserve your good name.

NOTE 1.—Lit., spoke in detail. Some copies have चिरभेउ instead of चिचल्ली.

NOTE 2.—झीनो may apply to the thicket or to the lion: the lion, who lay in a *dense* thicket, or, the lion, who lay *close to the ground.*

NOTE 3.—झाड़खंड may also mean, the forest of Baijnáth.

NOTE 4.—There is a possible play on the word खराय. खिराना, to mock, taunt; खरराना, to talk as in a delirium; and खरमाना, to abstain.

NOTE 5.—Another reading is कुलहा काल भगाय फेरि हँसी ही में हारी.

NOTE 6.—Says the lion.

NOTE 7.—Price.

NOTE 8.—That is to say, give freely to the poor.

GLOSSARY.

विचरयो, *i. e.* विचरा. To speak in detail. The Indef. Perf. It agrees with हिरना.

ओझर, *i. e.* ओझड़. *adj.* Fierce, hard, stiff, clumsy; a push, thrust.

खुरी (*s.* खुर् = to cut.) *f.* A cloven hoof; a horse's hoof. It is governed by चलाय.

झारखंड (*s.* झाट + खण्ड = a thicket + part.) *m.* A thicket.

झीनो (*s.* क्षीण = thin.) *adj.* Thin, fine.

गयो बराय, *i. e.* बराय गया. *v. i.* To keep aloof, to abstain.

कालमा. *m.* Blackness, ignominy, disgrace. It is governed by लाय.

उलीचिये. *v. t.* To throw up water, to bale.

सयानो, *i. e.* स्याना (*s.* स्यन् = to think.) *adj.* Wise, prudent.

कुण्डलिया ।

मैं ना जानौं जीव की तो ताकौं दिन रैन ।
बक बकरी केता कहौं मोर कहां तें चैन ॥
मोर कहां तें चैन दुनिय में तीतरु जानौं ।
गलि गलि आई बाज मौन ताही तें ठान्यौ ॥
कह गिरधर कवि राय सुनो कुरंग के बैना ।
पिय गल डारी बांह हंस मुख देखौं मैं ना ॥ ३९ ॥

हुक्का बांध्यौ फेंट में नै गहि लीनी हाथ।
चले राह में जात है बंधी तमाकू साथ॥
बंधी तमाकू साथ गैल कौ धंधा भूल्यौ।
गई सब चिंता दूर आग देखत मन फूल्यौ॥
कह गिरधर कवि राय जु जम कौ आयौ रुक्का।
जीव लै गयौ काल हाथ में रह गयौ हुक्का॥ ४०॥

KUNDALIYAS.

I do not[1] understand thee, my beloved,[2] (although) I stare at thee day and night.

How long must I thus prattle? From whence obtain ease?

(Yes), from whence obtain ease?—in the world[3] I know only sorrow, (my beloved):

Pining and pining away I have now desisted, and accordingly preserve silence.

Says Giradhara, the royal poet: Listen, (farther), to my sad words:

I have not thrown my arms around the neck of my beloved, nor seen his smiling face.

With pipe-bowl fastened to his waist-band and mouthpiece clasped in his hand,

(The traveller) goes along the road with (a supply of) tobacco fastened on his person;

(Yes), he takes tobacco with him, (and so absorbed is he in the thought of his pipe) that he forgets the purpose of his journey!

His every care, (however), disappears, and his mind is delighted on his seeing some fire.

Says Giradhara, the royal poet: Pluto's note came:[4]

Death took away his soul: the pipe-bowl remained in his (lifeless) hand.

NOTE 1.—The secondary meanings of certain words in in this *kuṇḍaliya* will be found in the glossary underneath.

NOTE 2.—जीव की दशा, or जीव की बात.

NOTE 3.—Some copies read, जगत.

NOTE 4.—That is, when Death called him away, when he died. The whole is a beautiful picture true to life.

GLOSSARY.

मैं ना, *i. e.* मैं न, I—not; (2) the bird of that name.

तो ताकौं, *i. e.* तुझे ताकती हूं; (2) तोता को.

बक बकरी, *i. e.* बक बक री (*s.* वच् = to speak.) *v. i.* To prate, jabber; (2) बक, a kind of crane, and बकरी, a she-goat.

तीतर, *i. e.* तीत (*s.* तिक्त = bitter.) *adj.* Bitter; (2) तीतर, a partridge.

मोर, *i. e.* मेरा; (2) मोर, a peacock.

गलि, *i. e.* गलकर (*s.* गल् = to fall.) *v. i.* To melt; (2) गली, a street.

बाज, again, back, etc.; (2) a falcon.

कुरंग, *i. e.* कु + रंग, bad + colour, hence, sad, sorrowful; (2) कुरङ्ग, a species of deer.

हंस, smiling, laughing; (2) a goose.

हुक्का (*a.* حقہ *ḥukka* = a pipe.) *m.* A country pipe.

फेंट. *f.* A waist-belt. Also फेंट, फेंटा, and फेंटा.

नै. *f.* A reed, tube. It forms that portion of the country pipe through which the smoke is drawn.

तमाकू. *m.* Tobacco. Also, तमाखू and तम्बाकू.

धंधा. *m* An errand, message.

रुक्का (*a.* رقعہ *ruk'a* = a note.) *m.* A note, epistle.

QUESTIONS.

1. Convert into plain High Hindí prose :—

कह गिरधर कविराय दुःख कछु टरत न टारे ।
खटकत है जिय माहिं कियौ जो बिना बिचारे ॥

2. बीती ताहि बिसारि दे, etc. Paraphrase the whole down to बीती सो बीती.

3. Give the English meanings of the following Sanskrit roots:—

a. खिद्.	*d.* वि.
b. स्म.	*e.* प्रा.
c. रज्ज्	*f.* यज्

4. जरै जौं कांच की भट्टी. What is the subject of जरै?

5. Derive the following words.—

a. हाड़.	*d.* दावा.
b. भट्टी.	*e.* तांई.
c. कांच.	*f.* तातो.

6. Parse the two following lines, using Hindí grammatical terms throughout:—

तऊ न अपनौ होय भले की भली न मानै ।
काम काढ़ि चुप रहै फेर तिहिं नाहिं पिछानै ॥

7. Scrutinise the eleventh and twelfth *kuṇḍaliyas*. How many of the words are of Persian or Arabic origin?

8. Who were,

a. गिरधर;	*d.* दूमलिक;
b. सागर;	*e.* पवनरेखा, and,
c. उग्रसेन;	*f.* हिरण्यकशिपु?

9. What are the principal uses of the Indefinite Imperfect tense? Give examples.

10. Give rules for the formation of First and Second Causal verbs.

11. Classify the following Compound verbs:—

a. बोलने लगना.	*d.* लिखता जाना.
b. जाने देना.	*e.* गाता रहना.
c. मिलने पाना.	*f.* सौंप रखना.

12. बिना मते कौ, etc. Put the whole line into modern High Hindí prose.

13. What are the names of the eleven hells of the Hindoos?

14. पीर अब का सेां कहिये. What part of the verb do you call कहिये?

15. Translate into idiomatic Hindí:—

a. Seek not altogether to dry up the stream of sorrow, but to bound it, to keep it within its banks.

b. In conversation seek not so much either to vent thy knowledge, or to increase it, as to know more spiritually and effectually what thou dost know.

c. Against these tenets I maintain, that a will conceived separately from intelligence is a nonentity, and a mere phantasm of abstraction; and that a will, the state of which does in no sense originate in its own act, is an absolute contradiction.

15*a.* कारे ह्वै जैहौ. Parse the two last words.

16. हनूमान बहु गिरि धरे, etc. Read the whole passage through. To what incident does the poet refer?

17. Read the twenty-fifth *kuṇḍaliya* through, and put all the verbs occurring in it into High Hindí form.

18. मर्द करि. Explain it.

19. Give the original and present-day meaning of पंचायत.

20. जैये नहिं भोखे. Explain the last word.

21. मोहि याही बन फिरना. Who is the speaker?

22. मैं ना जानों जीव की. Why की? Is there any double meaning here?

23. Would you expect to find more तत्सम words in the literature of Eastern India than in that of Western India? Give reasons for your reply.

24. What case is never used in Eastern Hindí dialects?

25. Name the principal dialects of Hindí, and show, as near as you can, where each is spoken.

९ अध्याय।

अथ बरवा।

हरि पद रुचिर तरुनिया चर मन मोर।
तर भवसागर अबहीं दिन रहे थोर॥ १॥
मोहन कै मुख सोहन जोहन जोग।
रूप असन अँखियन कौं भसकै रोग॥ २॥
ऊंच जाति बाह्मनियां बरनि न जाय।
दौर दौर पालागी सीस छुवाय॥ ३॥
बड़ि बड़ि आंख बरनियां हिय हरि लेय।
पतरी के अस टोभ करेजवा देय॥ ४॥
घाट बाट लै बानिन हाट बईठ।
डहकत काहु न जानी बतियन मीठ॥ ५॥

CHAPTER IX.

BARWÁS.[1]

O my soul, haste aboard the beautiful boat-like feet of Hari;
Cross now the Ocean of Existence; only a few days remain to thee.
The face of Mohana is fair, and worth seeing;
His beauty is such as to dazzle the sight.[2]
The high-caste Bráhman lady baffles description;
All run to salute her, and to touch her feet with their heads.
The eyes of the female platter-seller[3] are very, very large, and steal the hearts (of those who see her):

She covers her private parts with a clout [4] the size of her leafy platter.

The merchant's wife taking false weights goes and sits in the market-place,

(And openly) cheats (her customers), her glibness of speech preventing any one noticing it. [5]

NOTE 1.—Forbes says of the *barwá* that it is the 'name of a *rágini* in music, by which deer and serpents are said to be tamed.' The word itself is probably derived from बृ, to select.

NOTE 2.—Lit., beauty such (as to cause) the *bhasmak* disease to the eyes.

NOTE 3.—The females of the *bárí* caste act as charwomen, barbers, etc., and sometimes sell leaves sewn together as platters.

They are, as a rule, ladies of easy virtue. There is more than one meaning attached to this passage.

NOTE 4.—Some texts read, टोप, and others, डोभ.

NOTE 5.—Another reading is: कहत काहु नहिं जो जो बतियन मीठ. The meaning is plain.

GLOSSARY.

रुचिर (*s.* रुचि = wish, desire, etc.) *adj.* Beautiful, pleasing.

तरनिया (*s.* तॄ = to cross.) *f.* A boat. Also तरणि, and तरणी.

मोहन (*s.* मुह् = to be foolish.) *m.* The Fascinator, an epithet of Shrí Krishna.

सोहन, *i. e.* सोहन (*s.* शुभ् = to shine.) *adj.* Pleasing.

भस्मक (*s.* भस्म + क = ashes + to do.) *m.* A disease of the eyes so called.

बाह्मनियां, *i. e.* ब्रह्मणी (*s.* वृह् = to increase.) *f* The wife of a Bráhman.

पालागी, *i. e.* पालागन (*s.* पद + लग् = foot + to touch.) *m.* Obeisance, respect, embracing the feet.

बरनियां, *i. e.* बारिन. *f.* The feminine of बारी; name of a caste of Hindoos.

पतरी. *f.* A leaf, platter made of leaves.

टोभ (*s.* डोर = a fillet of thread.) *m.* A very small piece of cloth. Also डोभ.

करेजवा, *i. e.* कलेजा. *m.* The liver.

बट, *i. e.* बांट (*s.* बट् = to divide.) *m.* A weight.

बानिन. The feminine of बनिया. A merchant, shopkeeper.

अथ बरवा ।

नीक जात कुरमिनि की खुरपी हाथ ।
आपन खेत निरावै पी के साथ ॥ ६ ॥
अहिरनि मन की गहिरनि उतर न देय ।
नैना करै मथनियां मन मथ लेय ॥ ७ ॥
हलुआ अस हलवनियां गलवा लाल ।
लाल लाल द्वै जुबना नैन रसाल ॥ ८ ॥
टेढ़ मांग नायन की नहरिनि हाथ ।
फिर पाछैं जो हेरै महतौ साथ ॥ ९ ॥
चीकन गात तेलनियां बरनि न जाय ।
चितवत रूप अनूप दृष्टि लपटाय ॥ १० ॥

BARWÁS.

The Kurmí [1] woman of high caste, with sickle in hand,
Weeds her field along with her husband.
The cowherdess is deep in mind [2], and gives no reply;
She coquettishly rolls her eyes and takes captive one's mind.

The cheeks of the female sweet-seller are as red as her sweets;
Deep red are her two breasts and her eyes fascinating.
The part in the hair of the female barber is crooked; she goes along with nail-cutter in hand,
And as she turns round to look, the headman of the village is close behind her.[3]
The sleekness of the oil-woman's body cannot be described;
As she looks, one's sight is fascinated with her unequalled beauty.

NOTE 1.—The कुर्मी, who belongs to the fourth or Shudra caste, is an agriculturist from infancy. He very seldom takes service with anyone.

NOTE 2.—Such expressions as, मन की गहिरिनि, come under the heading of Genitives of Quality.

NOTE 3.—महतो वह आदमी है जो ज़मीनदार की तरफ़ से गांव में महसूल उगाहने के लिये नियत किया जाय. The lower classes, however, apply the term to their husbands.

GLOSSARY.

कुरमिनि. A female of the कुर्मी caste.

खुरपी (*s.* खुर् = to cut.) *f.* A scraper, a weeding knife. A large one is called खुरपा.

निरावै, *i. e.* निरावती है. *v. t.* To clean or weed a field. The Pres. Imperf.

अहिरनि (*s.* आभीर = a cowherd.) *f.* A cowherdess. Also अहीरी and अहीरणी.

गहरिनि, *i. e.* गहरी (*s.* गम्भीर = deep.) *adj.* Deep.

मथनियां (*s.* मथ् = to churn.) *f.* A churn.

हलुआ, हलवा (*a.* حلوا *halwá* = a kind of sweetmeat.) *m.* A kind of sweetmeat made of flour, sugar, and *ghí*.

हलवनियां. *f.* A female confectioner. Also हलवायान.

गलवा, *i. e.* गाल (*s.* गल् = to eat.) *m.* The cheek.

जुब्बना, *i. e.* जोबन or जौबन. *m.* Breast, bubby.

मांग. *f.* The line on the top of the head where the hair is parted.

नायन (*s.* नापित = a barber.) *f.* A female barber.

नहरिनि (*s.* नखहरणी.) *f.* An instrument for cutting the nails. Also नहनी and नहरनी.

महतो, *i. e.* महता or महतो (*s.* महत् = great.) *m.* An agent, etc.

तेलनियां, *i. e.* तेलिन, the feminine of तेली.

बरवा ।

मैली एक धोबनियां ऊजर गांव ।
भूली कंत बिन लै लै कलपति नांव ॥ ११ ॥
झमक चली कसइनियां दै दै सैन ।
धरै करेजवा छुरिया कर कर पैन ॥ १२ ॥
नीक जाति तुरकिन की बहुतें लाज ।
जानै पिय की सेवा और न काज ॥ १३ ॥
सुंदरि तरुनि तँबोरिनि तरवन कान ।
हेरै हँसै हरै मन फेरै पान ॥ १४ ॥
भरभूंजिन कन भूजहि बैठि दुकान ।
फुटका करति बिहँसिकै बिहरी प्रान ॥ १५ ॥

BARWÁS.

All the village is clean, only the washerwoman dirty[1]:
Without her goodman the simple one continues to call on him by name distressedly.

The female butcher moves along majestically, oggling the while,[2]
And placing, (as it were), a keen knife into the hearts[3] (of those who see her.)
The Muhammadan's wife[4] of good caste is very modest;
She knows only her duty to her husband and nothing else.
The fair, young betel-seller, with earrings in her ears,
Looks, laughs, and steals the minds (of her customers) as she turns round the betel[5].
The female grain-parcher sits in her shop parching particles of grain,
Laughingly splitting the hearts, (as it were), of the lonely wights (who see her.)

NOTE 1.—Dirty because she is usually clad in the dirty linen of her employer. ऊजर गांव may also stand for उजाड़ गांव, a deserted village, where native washermen usually congregate.

NOTE 2.—Lit., continuing to wink, continuing to beckon. सैन may also be read सान, a grindstone. This double meaning is intended, for we find in the second line the words 'knife,' and 'sharp.'

NOTE 3.— Lit., liver.

NOTE 4.—This is the meaning of تُرکنی in India. The literal meaning is, of course, a female Turk.

NOTE 5.—पान फेरना, to turn over the betel in the basket or tray in which it is kept to prevent its rotting.

GLOSSARY.

गांव (*s.* ग्राम = village.) *m.* A village. The sub. verb is understood.

भूली, *i. e.* भोली, from भोला. *adj.* Simple.

कलपति, *i. e.* कलपती है (*s.* कृप् = to become thin.) *v. i.* To be grieved.

झमक *v. i.* To shine, glitter. The Conj. Part.

कसइनियां (*a.* قصاب *kasáb* = a butcher.) *f.* A female butcher, a butcher's wife.

पैन, *i. e.* पैनी, from पैना. *adj.* Sharp.

तुरकनि (*a. p.* ترک *turk* = a Turk.) *f.* A Mahommedan lady.

तँबोरिनि (*s.* ताम्बूल = betel.) *f.* A woman who sells betel.

भरभूंजिन. *f.* A female parcher of grain.

भूजहि, *i. e.* भूजती है or भूनती है (*s.* भ्रस्ज् = to fry.) *v. t.* To parch grain. The Pres. Imperf.; it governs कन.

फुटका (*s.* स्फुट = burst.) *adj* Burst, separated.

बिहँसिकै, *i. e.* बिहंसकर (*s.* वि + हस् = much + to laugh.) *v. i.* To laugh. The Conj. Part.

बिहरी (*s.* वि + रह् = separate, etc. + to quit) *m.* A man separated from his sweetheart.

बरवा ।

कलवारीं मद मातीं काम कलोल ।
भर भर देत पियलवा महा ठठोल ॥ १६ ॥
परदवार तन नाजुक कैथिनि नारि ।
संक धरै घूंघट दृग चली निहारि ॥ १७ ॥
अचरज करति लुहरिया पिय के पास ।
जाहि छुवत बिन जिय के लेय उसास ॥ १८ ॥
खेल फाग धन बहुरि धूरि उड़ानि ।
गावौ बालम बरवौ ऋतु नियरानि ॥ १९ ॥
निसि दिन बसै हिरदवा मिलन न होय ।
जिमि पानी के चंदहि छुवै न कोय ॥ २० ॥

BARWÁS.

The female wine-seller is intoxicated with (excess of) love and wantonness;

With (many) a smart repartee she continues to fill up the glasses (of her customers.)

The veiled[1] *Kaithí* lady[2] is delicate in body;

She goes along timidly, her eyes peering (through the holes in her) veil.

The blacksmith's wife in the company of her goodman expresses astonishment:

(At seeing) a lifeless thing[3] breathe on being touched.

(O loved one), play with me the game of *Phága*, and afterwards throw dust;[4]

Sing to me, my beloved, the *barwá* song, for the season (in which to sing it) draws near.

Day and night he dwells in my heart, yet I meet him not;

(He is) as the moonlight, which shines in water yet cannot be touched by any one.

NOTE 1.—Instead of परदवार, some copies have कण्णवार.

NOTE 2.—Their husbands usually act as village *Paṭwáris*.

NOTE 3.—That is, the bellows.

NOTE 4.—On the night preceding the first day of *Chaitra*, Natives burn heaps of straw, wood, etc., which they call होलिका. The ashes of these fires they throw about on the following day, and call it धूरउड्डान.

GLOSSARY.

कलवारी, *f.* A female publican.

कलोल (*s.* कल् = to sound.) *f.* Wantonness.

पियलवा, *i. e.* पियाला (*p.* پیالہ *piyála* = a cup.) *m.* A glass, cup.

ठठोल. *adj.* Jocose. ठठोली, a jest, joke.

परदवार (*p.* پردہ + وار; *parda* + *wár* = curtain + possession.) *adj.* Veiled.

नाजुक (*p.* نازک *názuk* = delicate.) *adj.* Tender, delicate.

कैथिनि (*s.* कायस्थ) *f.* A female of the *Kayastha* caste.

घूंघट. *f.* A veil. The धीधरभाषाकोष makes this word masculine.

अचरज (*s.* आश्चर्य = wonder.) *m.* Wonder, astonishment.

लुहरिया (*s.* लू = to cut.) *f.* A blacksmith's wife.

उसास (*s.* उद् + श्वास = high + breath.) *m.* Breath.

फाग (*s.* फल्गु.) *m.* A red powder got from the root of wild ginger, etc., and coloured with sappan wood. Hindoos throw it over one another at the *Holí* festival.

धूरि (*s.* धु = to shake.) *f.* Dust. Also धूलि and धूनी.

नियरानि, *i. e.* नियराती है (*s.* निकट = near.) *v. i.* To draw near.

बरवा ।

पात पात कर ढूंढ्यौं सब बन बीन ।
घटहि हुते मोरे बालम परे न चीन ॥ २१ ॥
हाथ उपरिया रह गई गिर गइ आगि ।
घर की पैरि बिसर गई गौंहनि लागि ॥ २२ ॥
बालम सुरत बिसर गई कहत सँदेस ।
एकौ पथिक न बहुच्यौ कस वह देस ॥ २३ ॥
बालम हो मेरे बालम तुम कस कीन ।
लोग कुटम हम छांड़सि तुम मन दीन ॥ २४ ॥
बालम तुम तन चितवत गागरि फूटि ।
अंधरौ गौ फहराय धरम गौ छूटि ॥ २५ ॥

BARWÁS.

I have looked at every leaf, and searched [1] the whole forest;

I remember my beloved [2] (day and night), but cannot see him anywhere.

The fire fell down and its ashes remained on my hand (without my as much as knowing it);

I began to look for the door of the house, but forgot it, (so absorbed was I in the thought of my beloved.)

While thinking of a message (to send to him) I forgot my beloved:

What kind of land [3] must that be, from which not a single traveller has ever returned!

Beloved, become my beloved [4]! What have you done (for me),

Who have forsaken the world, my family, (my all), and given my soul to you!

O my beloved, through (stealthily) glancing at your (fair) body, I have broken my water-pot; [5]

My skirt has fluttered away (from my face), and my modesty, (consequently), become a thing of the past.

NOTE 1.—Lit., making each leaf, I search. This use of कर has been referred to already.

NOTE 2.—Lit., my beloved was in my mind.

NOTE 3.—The next world.

NOTE 4.—Some copies read, बिलमि हो मेरे बालम, which may he rendered, stay, my beloved, etc.

NOTE 5.—Which was on my head, when I went to the well to draw water.

GLOSSARY.

ढूंढौं, *i. e.* ढूंढनौ हूं (*s.* ढुंढि = to search.) *v. t.* To search. The Pres. Imperf.

बीन, or बीन करके. *v. t.* To select, etc.

उपरिया, *i. e.* उपरी. *f.* A cake of dried cowdung, from the masculine noun उपला.

गोहनि लागि, *i. e.* जोहने लगी. The word गोहनि is read by some *Pundits* to mean, गोहानी, village lands on which cattle graze.

कुटम, *i. e.* कुटुम (*s.* कुटुम्ब् = to support a family.) *m.* A family.

गागरि (*s.* गर्गर = a guglet.) *f.* A water-pot. Also गागर, and गागरी.

अधरी, *i. e.* अञ्चल (*s.* अञ्च् = to go.) *m.* The hem of a garment. Also अंचल, and आंचल.

बरवा ।

सूरति पै सिर ऊपर कितहु न छांह ।
ठाढ़ी पथहि निहारौं कत मोरौ नांह ॥ २६ ॥
बालम की सुधि आवत यह गति मोर ।
निकस निकस जिय पैठत जौं चकडोर ॥ २७ ॥
विरहनि ढूंढन बन गई बाघ भिटान ।
बघवा सूंघ न खाइल विरहनि जान ॥ २८ ॥
नित उठ जाऊँ पनघटवा आवहुं रोय ।
बालम की उनहरवां दिखहु न कोय ॥ २९ ॥
बोली आनि कोयलिया मधुरी बान ।
महुआ रोवै ठाढ़ आम बौरान ॥ ३० ॥

BARWÁS.

Nor anywhere around, nor overhead[1], is there any shade (or shelter);
Yet I stand staring on the road (wondering), 'where can my lover be!'

On the recollection of my lover coming (into my mind) my state is this:

My life ebbing and ebbing away, returns again—like a shuttle-cock.

A certain bereaved woman on going into a forest[2] (to search for her lover) encountered a tiger;

The tiger sniffed (at her clothing) but did not eat her, knowing her to be a lonely woman.

I constantly get up and go to the watering-place, but come back weeping,

For I see there no one of the appearance of my beloved.

Since the cuckoo has come to sing its sweet song,

The *mahuá*[3] tree stands weeping and the mango tree has gone mad.[4]

NOTE 1.—Lit., on (my) face (and) over (my) head.

NOTE 2.—Or, I, lonely one, went to the forest, etc.

NOTE 3.—The *Mahuá*, or *Bassia Latifolia*, bears a sweet flower, from which a weak kind of spirituous liquor is distilled

NOTE 4.—आम बौरता है, the mango tree is in blossom. बौरा has been changed *metra gratia* to बौरान. बौरा, blossomed; (2) बौरा, mad.

GLOSSARY.

सूरति, *i. e.* सूरत (*a.* صورت *súrat* = face.) *f.* Form, face, etc.

चकडोर (*s.* चक्र + डोर = a wheel + a rope.) *m.* A shuttle-cock.

भिटान, *i. e.* भेंटा.

सूंघ (*s.* सु + घा = well + to smell.) *v. t.* To smell. The Conj. Part.

उनहरवां, *i. e.* उन्हार. *f.* Appearance, likeness.

बोली, etc. Read:—कोयल आकर बोली है.

कोयलिया, *i. e.* कोयल (*s.* कोकिल.) *f.* The Indian cuckoo, the *Cuculus.*

बरवा ।

प्रेम प्रीति कौ बिरवा चलेहु लगाय ।
सींचन की सुधि लीजो बिसर न जाय ॥ ३१ ॥
अस मन हेात बलम अव कतहुं न जाय ।
रखियै रात हु दिवस हिरदवा लाय ॥ ३२ ॥
पात पात कर लूटिस विपिन समाज ।
राजनीति यह कसि कसि कस ऋतु राज ॥ ३३ ॥
चलत न सेाच करसि सखि सगुन सेभाग ।
है ससुरार तुम्हारि हु घन बन बाग ॥ ३४ ॥
कारे बरन कोयलिया कुहकत आन ।
अंबवा चढ़ि डरपावति पिय बिन जान ॥ ३५ ॥

BARWÁS.

Having first placed the plant of love and affection (within your breast), set out;

And take heed that you water[1] it (regularly); let not this be forgot.

It is the desire of my mind that my beloved go not anywhere (away from me),

That I keep him clasped to my breast day and night.

Thou has robbed the forests of their every leaf[2]!

O King of the Seasons, what parsimonious policy is this?

My sister, be not distressed on parting (with these); these are but omens of your own good fortune:

There are many (such) groves and gardens (awaiting you) at your father-in-law's[3].

The dark coloured cuckoo has come to coo,[4]

And mounting the mango tree, frightens me, knowing me to be without my beloved.

NOTE 1.—That is, by remembering me. Do not forget me.

NOTE 2.—Lit., having tightened and tightened.

NOTE 3.—The passage portrays the sorrow of the newly married wife at leaving the home of her childhood.

NOTE 4.—Having come, coos.

GLOSSARY.

लूटिस, *i. e.* लूटा है (*s.* लुट् = to plunder.) *v. t.* To rob, plunder.

विपिन (*s.* वप् = to sow.) *m.* A forest.

कसि कसि, *i. e.* कस कसकर (*s.* कृष् = to draw.) *v. t.* To tighten, draw. A double Conj. Part.

कस, *i. e.* कैसा.

सगुन (*s.* शकुन = a lucky omen.) *m.* An augury, omen.

सभाग, *i. e.* सुभाग (*s.* सु + भग = good + fortune.) *m.* Good fortune.

बाग (*p.* ﺑﺎﻍ *bágh* = a garden.) *m.* A garden, grove.

कुहकत, *i. e.* कुहुकती है. *v. i.* To call (as the cuckoo does.)

डरावति, *i. e.* डराती है. *v t.* To frighten. Also डरावना.

बरवा ।

मै न भेट बालम सन भटकि हु आय ।
धाय धाय बन खाय देख नहिं जाय ॥ ३६ ॥
बालम चलत न भेटे छतियां लाय ।
सोई कसक करेजवा कसकति आय ॥ ३७ ॥
बदरन धरी धनुहियां करत अचेत ।
बुंदियन के करि बान करेजवा देत ॥ ३८ ॥

नैना भीतर मितवा रहत जु ठाढ़।
निकस न कबहूं भेटिस अस मन गाढ़ ॥ ३९ ॥
हरद बरन मोरी देही पियहि वियोग।
कौन विथा मोहिं बूझहु बाडर लोग ॥ ४० ॥

BARWÁS.

I have come from wandering (in the forest), but nowhere have I met my lover:

The forest was not to be looked at; it was as if it would momentarily get up to eat me[1].

My beloved did not meet me on his going away, nor did he clasp me to his (manly) breast:

It is the pain (born of this thought) that now comes to rankle in my heart.

The clouds take up their (mighty) bow, rendering me insensible[2],

And making arrows of[3] the rain-drops, pierce my heart (with them.)

My beloved, (whose image) is imprinted on my sight,

Is so deeply imbedded in my mind that he comes not forth to meet me[4].

This separation from my beloved (has given) my body a yellow colour[5]:

O foolish people, why ask me as to what my affliction is!

Note 1.—Lit., as if running and running the forest would eat me up. A very idiomatic expression.

Note 2.—The appearance of the rainbow would denote the advent of the Rainy Season, which would tend to prevent her lover's return.

Note 3.—Note the use of के.

Note 4.—What is meant is that, the thought, or image, being deep-seated within her mind, prevents the real, or corporeal form, from appearing before her.

Note 5.—Lit., of the colour of turmeric.

Glossary.

सन, *i. e.* से.

भटकि, *i. e.* भटके, etc. *v. i.* To wander about.

छतियां, *i. e.* छाती. *f.* The breast.

कसक (*s.* कष् = to draw.) *f.* Pain.

कसकति, *i. e* कसकती है. *v. i.* To suffer pain.

बदरन, *i. e.* बद्दल (*s.* वारिद = a cloud) *m.* A cloud. Also बदल, and बादल.

धनुहियां, *i e* धनुक (*s.* धनु = a bow.) *f.* A bow. Also धनुष, and धनु.

अचेत (*s.* अ + चित् = not + to reflect.) *adj.* Senseless, insensible.

मितवा, *i. e.* मित्र.

गाढ़, *i. e.* गाढ़ा (है) (*s.* गाढ़ = much, excessive.) *adj.* Dense, deep down, buried. गाढ़ना, to sink, bury.

हरद, *i. e.* हलदी (*s.* हरिद्रा.) *f.* Turmeric, *Curcuma Conga.*

Questions.

1. हरि षट, etc. In what case is षट?
2. ऊंच जाति, etc. Parse the whole down to कुबाध.
3. हाट बईठ Put this into High Hindí form.
4. What are the names of the four great Hindoo castes? and of their principal subdivisions?

5. Derive the following words:—

a. मोहन.	*d.* बाट.
b. सोहन.	*e.* बानिन.
c. पालागी.	*f.* तरुनिया.

6. मन मद लेय. Whose मन?

7. Give the masculine forms of the following feminine nouns:—

a. कुरमिनि.	*d.* नायन
b. अहिरनि.	*e.* तेलनियां.
c. हलवनियां.	*f.* बानिन.

8. What is the derivation and meaning of the word महतो?

9. Of what gender are the following nouns?—

a. मत्सु.	*d.* केतु.
b. देह.	*e.* दाता.
c. गात.	*f.* रचक.

10. What is the feminine form of सेठ?

11. Name the particular dialects of Hindí in which the following forms might be found:—

a. आवही.	*e.* कौं
b. तें.	*f.* भेटिहैं.
c. हरे.	*g.* संदेसन.
d. उड़ि.	*h.* यहाँ.

12. Give the Hindí names for:—

a. Adverb.	*c.* Adverb of Place.
b. Adverb of Time.	*d.* Adverb of Manner.

13. मेली एक धोबनियां. Why so?

14. तुरकिन की बहुतें लाल. What do you call such a Genitive case?

15. फेरे पान. Explain this.

16. परदवार तन, etc. Put the whole couplet into plain, prose form.

17. लेय उसास. Who or what is the subject?

18. खेल फाग, etc. To what custom does this refer?

19 महुआ रोवै, etc. Explain the whole line.

20. बूझहु आउर लोग. In what case is the word लोग?

१० अध्याय ।

अथ अरल ।

भजे सूआ हरि नाम कि बैठा ताक में ।
दिना चार का रंग मिलैगा खाक में ॥
साहिब वेग सँभार काल सों रार है ।
जम के हाथ गुलेल फटका पार है ॥ १ ॥
यह दुनिया बाजीद पलक का पेखना ।
या में बहुत बिकार कहो क्या देखना ॥
सब जीवन का जीव जगत आधार है ।
पर हां बाजीदा जो न भजै भगवंत छठी में छार है ॥ २ ॥

CHAPTER X.

ARALS.

O parrot [1], wilt thou worship Hari or remain (comfortably) seated in the niche [2]?

This (thy bright) colours of four days [3] will (soon) be mixed with the dust.

O Sir, quickly pull thyself together: this is a fight with Death;

The pellet-bow with string ready drawn [4] is in the hand of Pluto.

O Bajídá [5], this world is but the farce of a moment!

In it are many vicissitudes: tell me, what in it is worth seeing!

The stay of the life of all things living is the world:

Yes, Bajídá, and he who worships not the Almighty is ashes on the sixth day [6].

NOTE 1.—O sinner, wilt thou remember thy Creator or pass thy time in ease-taking?

NOTE 2.—Some Copies read:—

भजे सुआ हरि नाम को बैठा ताक में.

NOTE 3.—A Native will say, यह चार दिन की बात है, when speaking of anything of uncertain duration. Compare the English, 'nine days' wonder.'

NOTE 4.—Lit., the string is across.

NOTE 5.—Bajídá is said to have been born in *Sambat* 1708.

NOTE 6.—That is, he is a hopeless case, bad from the beginning. The reference, it need hardly be said, is to the feast held on the sixth day after birth. उस के छठी का दाना बरबाद है, the feast of the sixth was wasted on him. Consult Fallon's *Dictionary of Hindustáni Proverbs*, page 55.

GLOSSARY.

ताक (*a. p.* طاق *ṭák* = a cupola, etc.) *m.* A recess in a wall.

खाक (*a.* خاک *khák* = dust) *f.* Earth, dust.

साहिब (*a.* صاحب *ṣáḥib* = lord.) *m.* Master, lord.

सँभार (*s.* सम् + भृ = with, etc., + to maintain.) *v. t.* To support, sustain. The Imper. Also संभालना.

गुलेल. *f.* A pellet-bow. Also गुलेल.

फटक्का. *m.* The tape or string in a pellet-bow which strikes the ball.

पेखना. *m.* A farce, sham.

विकार (*s.* वि + कृ = alteration, etc., + to make.) *m.* Change (of nature or form); sickness, disease.

छार. *f.* Ashes.

अरल ।

दो दो दीपक बाल महल में सोवते ।
नारी से कर नेह जगत नहीं जोवते ॥
सोंधा तेल लगाय पान मुख खायँगे ।
बिना भजन भगवान कि मिथ्या जायँगे ॥ ३ ॥
राम नाम की लूट फबै है जीव कौं ।
निसि बासर कर ध्यान सुमिर तू पीव कौं ॥
यहै बात परसिद्ध कहत सब गाँवरे ।
पर हां बाजीदा अघम अजामिल तरे नारायन नांवरे ॥ ४ ॥

ARALS.

You may sleep in palaces with double lamps (burning, with your cheeks on the bosoms of) fair ones;

You may make (such) love to womankind as will blind you to the world;

You may anoint yourselves with scented oil, and stain your mouths with betel;—

But except you worship the Divine God it will all be in vain.

It becomes you, O mortal, to delight in the name of Ráma[1],

To reflect on, and to remember, night and day, that Beloved One

It is a matter well known and is spoken of by every villager,

Yes, Bajídá, (that even) the wicked Ajámila[2] was saved by (calling) the name[3] 'Náráyana.'

NOTE 1.—Lit., the plundering the name of Ráma becomes the mortal.

NOTE 2.—A great sinner saved at the moment of his death by calling on his son whose name was Náráyana. Náráyana, it is scarcely necessary to mention, is also the Hindoo

name for the Deity. The curious student will find the story in the सुखसागर.

NOTE 3.—There is a play on the word. It denotes, (1) नांव (रे), a name, and (2) नाव (रे), a boat. This secondary sense is required to read with तरे, which primarily means, ferried over.

GLOSSARY.

महल (*a.* محل *mahall* = a place.) *a.* Mansion, seraglio.

सोंधा (*s.* सुगन्ध = fragrant.) *m.* A fragrant composition used for washing the hair with.

मिथ्या (*s.* मिथ् = to injure, hurt.) *adj.* False.

लूट (*s.* लुट् = to rob.) *f.* Plunder.

फबै है, *i. e.* फबती है. *v. i.* To become, fit, suit. This verb governs the Dat. case.

परसिद्ध, *i. e.* प्रसिद्ध (*s.* प्र + सिध् = first + to go.) *adj.* Celebrated, famous.

गांवरे, *i. e.* गंवार (*s.* ग्राम्य = of or belonging to a village.) *m.* A villager, boor.

अघम (*s.* अघ = sin.) *adj.* Wicked, sinful.

अरल ।

गाफिल हुये जीव कहो क्यों बनत है ।
या मानुष के सांस जु कोऊ गनत है ॥
जाग लेय हरि नाम कहां लौं सोय है ।
पर हां बाजीदा चाकी के मुख पर्‍यो सु मैदा होय है ॥ ५ ॥

आज सुनै कै काल कहत हौं तुझ कौं ।
भावें बैरी जान जीव तू मुझ कौं ॥
देखत अपनी दृष्टि खता क्यौं खात है ।
पर हां बाजीदा लोहे कौ सौ ताव जन्म यह जात है ॥ ६ ॥

ARALS.

Ah mortal! why dost thou (thus) remain thoughtless,

Seeing that some one[1] is counting every breath of this (thing called) man!

Awake, (O sinner), and call on the name of Hari: how long wilt thou (thus negligently) sleep!

Yes, Bajídá: All that has (ever) fallen into the feeder of the mill has been turned into flour[2].

Wilt thou listen to-day or to-morrow[3]? I call (repeatedly) to thee, (O sinner),

(Aye, even) wert thou to consider me thy mortal enemy (for so doing.)

Having seen with thine own eyes (the fate of others), oh, why dost thou make a mistake!

Ah Bajídá! life is passing away like the heat from iron[4].

NOTE 1.—Say, Time, or Death.

NOTE 2.—Every mortal born into this world eventually becomes dust. The upper and lower stones of this all-devouring mill are the sky and the earth.

NOTE 3.—Or, whether thou listenest to-day or to-morrow.

NOTE 4.—That is to say, iron which has been heated in the fire.

GLOSSARY.

गाफिल (*a.* غافل *gháfil* = stupid, etc.) *adj.* Senseless, careless.

मानुष (*s.* मनु = the progenitor of mankind.) *m.* A man, mortal.

मैदा (*p.* میدا *maida* = flour.) *m.* Flour.

खता (*a.* خطا *khaṭá* = a mistake.) *f.* An error, a mistake.

लोहे etc. Read:—यह जन्म लोहे का ताव सा जाता रहता है.

अरल ।

केते अर्जुन भीम जरा यसवंत से ।
केते गिने असंक बली हनुमंत से ॥
जिन की सुन सुन हांक महागिर फाटते ।
पर हां बाजीदा तिन धर खायौ काल जु इन्द्रहिं डाटते॥७॥
हौं जानौं कछु मीठ अंत कह तीत है ।
देख्यौ हृदय बिचार यह देह अनीत है ॥
पान फूल रस भोग अंत कहं रोग है ।
पर हां बाजीदा प्रीतम प्रभु के नाम बिना सब सोग है॥८॥

ARALS.

How many famous ones like Arjuna[1], Bhíma,[2] and Jarásandha[3] (have there not been!)

How many dauntless ones[4] like Bali and Hanumána may we not count!—

Hearing whose every shout mighty mountains were rent asunder.

Ah Bajidá! Death has seized and swallowed up those once assailants of Indra.

I thought there was something sweet, but they tell me the end is, (really), bitter:

I have looked, I have reflected in my mind [5], (and find that) this body is mortal.

Betel, flowers, pleasure and enjoyment, are, in the end, only so many diseases.

Yes, Bajídá; without invoking the name of our Beloved Lord, all is sorrow.

NOTE 1.—अर्जुन was the third son of king पण्डु of Delhi. The story of his life and doings will be found in the *Mahábhárata*.

NOTE 2.—Another of the five *Pándava* princes.

NOTE 3.—Instead of जरा, some copies have भये.

NOTE 4.—वृत्रासुर for instance.

NOTE 5.—Or, having reflected in your heart, look. Some few texts read, देखो.

GLOSSARY.

अर्जुन (*s.* अर्ज् = to gain.) *m.* The third of the *Pándavas*.

भीम (*s.* भी = to fear.) *m.* One of the *Pándavas*.

जरा, *i. e.* जरासन्ध (*s.* जरा + सन्ध = name of a female demon + union.) *m.* Name of a famous king and warrior.

हांक (*s.* हक्क = the call of an elephant.) *f.* Call, roar, shout.

डाटते, *i. e.* डांटते थे. *v. t.* To threaten.

अनीत, *i. e.* अनित्य (*s.* अ + नित्य = not + always.) *adj.* Fleeting, perishable.

सोग. *m.* Grief, affliction.

अरल ।

देख तमाशा अजब जो लगी पठान नू ।
होया खड़ा निहंग पकड़ सुजान नू ॥
लगा लुटावन आप आपना सब जर ।
पर हां बाजीदा कौन साहिबनू अवखेयौं नहिं यों कर ॥९॥

नबिया दा सिरताज खंभ दरगाह दा।
सबना दा मखबूल रसूल खुदायदा॥
उम्मत दे पुत जीवन उस दी जान मर।
पर हां बाजीदा कौन साहिबनू अवखेयौं नहिं यांकर॥१०॥

ARALS.

Paṭhána[1] became astonished on beholding (what) a spectacle (this world is);

And adopting a state of nakedness remained apart from all,[2]

Himself lavishing all his wealth (on the poor and distressed.)

Yes, Bajídá, and who is he will say to him, 'Sir, not thus, but thus'?

He[3] was the ornament of[4] the prophets, the pillar of the temple,

The approved of all, and the apostle of God;

The son of his sect while alive, and he for whom his followers were ready to die.

Yes, Bajídá, (and if they had done so), who is he would have said to them, 'Sirs, not so'.

NOTE 1.—Presumably the poet of that name.

NOTE 2.—The particle नू, or नूं (*núṅ*) as it is pronounced, is the sign of the Dative and Accusative cases in the Punjábí language. It therefore corresponds to the Hindí को.

NOTE 3.—Muhammad the prophet.

NOTE 4.—The post-position दा is the sign of the Genitive case in the Punjábí language. It is *dá* when the governing word is in the Nominative, singular, masculine; *dí* when the governing word is in the Nominative, singular, feminine; and *de* when the governing word is in any of the oblique cases plural, masculine.

GLOSSARY.

तमाशा (*a.* تماشا *tamáshá* = a show.) *m.* A spectacle, sight.

अजब (*a.* عجب *'ajab* = wonderful.) *adj.* Rare, strange.

निहंग. *adj.* Naked.

ज़र (*p.* زر *zar* = gold.) *m.* Gold, riches.

नबिया दा, *i. e.* नबियें का (*a.* نبي *nabí* = a prophet.) *m.* A prophet.

खंभ (*s.* स्तम्भ = a pillar.) *m.* A pillar, post.

दरगाह (*p.* درگاه *dargáh* = a mosque.) *f.* A court; mosque.

मक़बूल (*a.* مقبول *maḳbúl* = agreeable.) *adj.* Acceptable, agreeable.

रसूल (*a.* رسول *rasúl* = a messenger.) *m.* An apostle.

उम्मत (*a.* أمت *ummat* = a religious sect.) *f.* People of the same belief.

अरल ।

बिना बास का फूल न ताहि सराहिये ।
बहुत मित्र की नारि सेां प्रीति न चाहिये ॥
सठ साहिब की सेव कबहुं नहिं कीजिये ।
परहांबाजीदाविद्याविदअरु जिन्दअकाजनदीजिये॥११॥
इक राम कहत कलमा नहिं डूबा कोइरे ।
अर्द्ध नाम पाषान तरा निरलोइरे ॥
कर्म्म कि केतिक बात बिलग होइ जाइंगे ।
पर हां बाजीदा हाथी के असवार कुत्ते क्यों खाइंगे॥ १२॥

ARALS.

Do not praise the flower that has no sweet smell;
Too great a regard for your friend's wife is bad;
Never perform the service of a wicked master;

Yes, Bajídá, and never foolishly waste knowledge (hardly) acquired[1] and (a moment of your precious) life.

By saying 'Ráma'[2] only once the Scriptures[3] were saved from the deep,

While by repeating half the name a stone floated on water[4].

What are the acts[5] (of man!)—they all pass away,

But, O Bajídá, how can a dog bite him that is mounted on an elephant[6]!

NOTE 1.—विट, known, learned: do not make a bad use of knowledge.

NOTE 2.—Some texts have रा instead of राम.

NOTE 3.—That is, the Vedas.

NOTE 4.—This most probably refers to the bridge built by the bears and monkeys at the time that Ráma invaded Ceylon.

NOTE 5.—कर्म may also mean, fate, destiny.

NOTE 6.—That is to say, he that trusts in God may defy the petty animosities of man. हाथी चढ़े कुत्ता खाए, a dog may bite the rider of an elephant (when ill-luck comes.)

GLOSSARY.

सठ. *adj.* Cunning, wicked.

सेव, *i. e.* **सेवा.**

जिन्द, *i. e.* **जिन्दगी** (*p.* زندگی *zindagí* = life.) *f.* Life, living.

कलमा, *i. e.* **कलिमा** (*a.* كلمة *kalima* = word, etc.) *m.* Speech, saying. It here means, the Hindoo Scriptures, the Vedas.

कोइरे, *i. e.* **कोई रे.**

निरलोइरे, *i. e.* **निराले ही रे** (*s.* **निर** + **आलय** = outside + a house.) *adv.* Apart, separate, aside.

असवार (*s.* **अश्वारोह** = riding on a horse) *m.* One mounted on a horse.

अरल ।

कुंजर मन मैं मत्त मरै तौ मारियै ।
कामिनि कनक कलेस टरै तौ टारियै ॥
हरि भक्तन सों नेह पलै तौ पालियै ।
पर हां बाजीदा राम भजन में देह गलै तौ गालियै ॥ १३ ॥
जेती बोली बानी सेा तेा वह रही ।
हृदय कपट की बात तौ मुख सों का कही ॥
बोलै बोली बोल बुलाई पीव की ।
पर हां बाजीदा ऊपर की सब झूठ फलैगी जीउ की ॥ १४ ॥

ARALS.

If the intoxication of your elephant-like mind can be destroyed, destroy it;

If woman, gold, and trouble, can be evaded, evade them;

If friendship can be made with the followers of Hari, make it;

Yes, Bajídá; and if your body can be wasted in serving Ráma, waste it (by all means.)

(O mortal), all that thou hast said has floated away into (empty space):

But what hast thou said[1] regarding the deceit of thy heart!

Words (real) are those spoken in invoking the Beloved (Deity[2]):

Yes, Bajídá, all besides[3] these are false, and the creation of the mortal.

Note 1.—Lit., what hast thou said with thy mouth?

Note 2.—This appears to read:—पीव की बुलाई की बोली का बोल बोले.

Note 3.—Lit., above. A feminine noun, बोली, or बात, is understood after की.

GLOSSARY.

कुंजर (*s.* कुञ्ज = an arbour; a tusk.) *m.* An elephant.

कनक (*s.* कन् = to shine.) *m.* Gold.

कलेस (*s.* क्लिश् = to be in pain.) *m.* Pain, sorrow, distress. Also कलेश.

अरल ।

घड़ी घड़ी घड़ियाल पुकारै कही है ।
बहुत गई अवध अल्पही रही है ॥
सोवे कहां अचेत जाग जप पीउरे ।
पर हां बाजीदा चली है आज कि काल बटऊ जीउरे ॥ १५ ॥
जेा जिय में कछु ज्ञान पकररहु मन्न कौं ।
निपटहि हरि कौ हेत सुजाचत जन्न कौं ॥
प्रीति सहित दिन रैन राम मुख बेालई ।
पर हां बाजीदा रोटी लीये हाथ नाथ सँग डेालई ॥ १६ ॥

ARALS.

The gong calls out each hour (as it passes):

Much of life has gone, only a little of it (now) remains.

Wherefore, (O mortal), dost thou sleep unconcernedly! Awake and worship thy Beloved (Creator):

Ah Bajídá! this itinerant mortal goes away from here to-day or to-morrow.

If thou, (O mortal), art possessed of any wisdom, lay hold of (and restrain) thy mind;

The intensity[1] of his love to Hari is the test[2] of mortal man.

He who day and night lovingly calls[3] on (the Divine) Ráma,

O Bajídá, the Lord wanders about with him to put bread into his hands[4].

NOTE 1.—Instead of निपटहि, some texts have लिपटहि.

NOTE 2.—Another reading is, जाँचतू.

NOTE 3.—Lit., calls on Ráma with his mouth.

NOTE 4.—Lit, with bread in hand the Lord wanders about with him. The Lord provides for those who ask Him to provide for them.

GLOSSARY.

घड़ियाल (*s.* घटी = a clock.) *m.* A gong, a plate of metal for sounding the *ghaṛís* on.

अवध (*s.* अव + धा = diminution, etc. + to have.) *f.* Term, limit.

बटऊ, *i. e.* बटाऊ (*s.* वाट = a road.) *m.* A traveller.

सुजाचत, *i. e.* सु जाचता है, Tries well; sedulously implores.

रोटी. *f.* Bread.

अरल ।

पैनौ लगै न ताहि तहां लौं गोयरे ।
रीते हाथ न जाय जगत सब जोयरे ॥
यह माया बाजीद चलै क्या साथरे ।
बहते पानी धीर पखालो हाथरे ॥ १७ ॥
पाहन कोरा रहै बरसते मेंह में ।
घाल धरी बाजीद दुधृता देह में ॥
डसै औचका आय मूँड गहि रोइयै ।
पर हां बाजीदा सर्पहि दूध पिलाय वृथाही खोइयै ॥ १८ ॥

ARALS.

The wind does not affect one so long as one remains concealed;
No, nor with empty pockets can all the world be seen.
O Bajídá, does this delusive world ever go with any one[1]!
My brother, wash thy hands in the running stream[2].
A stone always remains clean in the pouring rain;
Yes, Bajídá, and wickedness is natural[3] to this our mortal frame.
It will come suddenly (some day[4]) to bite us, and we shall be left to weep and clasp our heads:
Yes, Bajídá, to foster a snake on milk is to uselessly lose one's life.

NOTE 1.—Into the grave.

NOTE 2.—Make hay while the sun shines. Now is the time.

NOTE 3.—Lit., O Bajídá, (Fate, etc.) having thrust it in, placed wickedness in the body.

NOTE 4.—That is, Death will come unawares and claim his own.

GLOSSARY.

गोयरे, *i. e.* **गोय रे** (*s.* **गुप्** = to hide.) *v. t.* To hide. Inf. **गोना** or **गोवना**.

माया (*s.* **मा** = to measure.) *f.* Illusion; belief in the existence of external objects.

पखालो (*s.* **प्रक्षालय** = washing.) *v. t.* To wash. Also **पखारना**.

दुष्टता (*s.* **दुष्** = to act improperly.) *f.* Evil, wickedness.

डसे, *i. e.* **डसता है** (*s.* **दंश्** = to bite.) *v. t.* To bite, sting.

औचका, *i. e.* **औचक**. *adv.* Suddenly. Also **औचट**.

अरल ।

बदन बिलोकत नैन भई हौं बावरी ।
धारे दण्ड बिभूत पगन द्वै पांवरी ॥
कर जोगनि कौ भेष सकल जग डोलिहौं ।
पर हां बाजीदा ऐसौ मेरे नेम पीउ पीउ बोलिहौं ॥ १९ ॥
एकै नाम अनंत किहूँकै लीजियै ।
जन्म जन्म के पाप चुनौती दीजियै ॥
लेकर चिनगी आग आन धर अब्बरे ।
पर हां बाजीदा कोठी भरी कपास जाय जल सब्बरे ॥ २० ॥

ARALS.

On beholding [1] (the divine construction of) my body, I have become beside myself.

Laying hold of a staff, (rubbing) ashes of cow-dung (on my body), and putting slippers on my two feet,

I shall assume the guise of a female ascetic, and wander all over the world:

Yes, Bajidá, and my piety (is now) such that I shall keep on calling, 'Beloved, Beloved!'

If you only once, at the close of your life, vociferously [2] call out His [3] name,

You will dissipate the sins of many and many a birth;

(Just as if one) take but a spark of fire and place it in a magazine [4],

O Bajidá, it will burn up a whole storehouse [5] filled with cotton.

NOTE 1.—Lit., on beholding (my) body (with my) eyes.

NOTE 2.—Lit., somehow take the name, etc., and forswear, etc.

NOTE 3.—That is, Ráma.

NOTE 4.—अब रे, now Sir, has been suggested to the translator as another possible reading.

NOTE 5.—In stead of कोठी some texts read कोटिन.

GLOSSARY.

बदन (*a.* بدن *badan* = the body.) *m.* The body. (*s.* वद् = to speak.) *m.* The face.

दण्ड (*s.* दम् = to tame.) *m.* A stick, staff.

विभूत (*s.* वि + भू = much + to be.) *f.* Ashes. Also, and more usually, विभूति.

पांवरी (*s.* पद = foot.) *f.* A slipper, more usually worn by women.

किहूँके, *i. e.* किहूं के = किसी तरह = somehow.

चुनौती. *f.* An oath.

चिनगी, *i. e.* चिनगारी. *f.* A spark of fire.

अब्बरे, *i. e.* अम्बार (*p.* انبار *ambár* = heaps) *m.* Stock, magazines.

कोठी (*s.* कोष्ट = a granary.) *f.* A warehouse, factory.

QUESTIONS.

1. कि बैठा ताक में. What part of the verb is बैठा?
2. दिना चार, etc. Give the corresponding English idiom.
3. छठी में चार. Why mention the sixth more than any other day.
4. दो दो दीपक, etc. Parse the whole line.
5. Who were अजामिल? अर्जुन? भीम?

6. चाकी के मुख. Explain this.

7. Scrutinise the fifth and sixth *arals*. How many of the words in it are of Arabic, and how many of Persian origin?

8. देख तमाशा, etc. Convert the whole *aral* into modern High Hindí prose.

9. Derive the following words:—

a. निरलोइरे.	*d.* कलक.
b. असवार.	*e.* कलेस.
c. कुंजर.	*f.* खटऊ.

10. Translate into English:—

संवत ससि वसु गय क्षिती, माघ पाख अंधियार।
छप्यौ ग्रंथ पुनि सोधि यह, तिथि बारसि लक्ष्मीवार॥

११ अध्याय ।

अथ छप्पय ।

तिलक भाल बनमाल अधिक राजत रसाल छवि ।
मोर मुकुट की लटक चटक बरनत अटकत कवि ॥
पीताम्बर फहरान मधुर मुसक्यान कपोलन ।
रच्यौ रुचिर मुख पान तान गावत मृदु बोलन ॥
रति कोटि काम अभिराम अति दुष्टनिकन्दन गिरधरन ।
आन्दकन्द ब्रजचंद प्रभु सुजय जय जय असरनसरन ॥ १ ॥
मोर मुकुट नग जटित करन कुंडल हेम झलकैं ।
मृग मद तिलक लिलाट कमल लोचन दल पलकैं ॥
घूंघर वारी अलक कौस्तुभ कंठ विराजै ।
पीत बसन बनमाल मधुर मुरली धुनि बाजै ॥
करत कोटि आभा बरन सुचंद सूर्य्य देखत लजत ।
ब्रह्म देव दे भक्त जन सुस्याम रूप प्रीतम सजत ॥ २ ॥

CHAPTER XI.

CHHAPPAYAS.[1]

The sectarial mark on His forehead,[2] and the forest garland (around His neck), increase (tenfold) His resplendent beauty.

The poet is at a loss how to describe the grace and glitter of His crown of peacock feathers.

His yellow clothes flutter (in the gentle breeze), there is a winning smile (apparent on His) cheek ;

His mouth is prettily adorned with betel, as He sings and softly talks :

More desired by Rati than ten million Cupids, the thorough Extirpator-of-the-wicked, the Upholder-of-the-mountain,

The Root-of-joy, the Moon-of-Braj, the Protector-of-the-unprotected, our Lord, (to Whom be) glory! glory! glory!

He has a crown studded with gold (on His head), golden earrings glitter in His ears;

A sectarial musk mark on His forehead, lotus eyes, with eye-lashes for the stalks;

His locks (are dark and) curling, and the bright *Kaustubha*[3] gem sparkles on His breast;

(He has donned) yellow apparel, and a forest garland, and gives forth a sweet sound from His flute,

(His dark) colour displaying ten million lights, seeing which the Sun and Moon are put to shame:

Divine Spirit[4]! Grant us faith in the loving, dark form so adorned.

NOTE 1.—The छप्पय, (*s.* षष् + पद = six + feet) as its name denotes, contains six lines, and is made up of one काव्य of four lines, and one उल्लाल छंद of two. The काव्य छंद, which always stands first, has 24 'instants' in each line, the harmonic pause coming after the 11th 'instant'. The उल्लाल छंद contains 28 'instants', and has the cæsura after the 15th 'instant'.

NOTE 2.—तिलक भाल, etc. The whole is a picture of Shrí Krishna as His admiring followers love to remember Him.

NOTE 3.—A jewel got from the ocean at the time the latter was churned by the gods and demons. कौस्तुभ is one of the names of Shrí Krishna.

NOTE 4.—ब्रह्म देव दे. Another reading frequently met with is, ब्रह्म देव सुर.

GLOSSARY.

तिलक (*s.* तिल् = to go; sesamum.) *m.* A mark made with coloured earth on the forehead.

भाल (*s.* भा = to shine.) *m.* The forehead.

बनमाल (*s.* वन + माल = a forest + a garland.) *f.* A garland of flowers.

राजत, *i. e.* राजती है (*s.* राज् = to shine.) *v. i.* To shine.

लटक. *f.* Hanging; resemblance.

चटक. *f.* Glitter, splendour.

अटकत, *i. e.* अटकता है. *v. i.* To be stopped, restrained.

पीताम्बर (*s.* पीत + अम्बर = yellow + clothes.) *m.* A yellow silk cloth.

मुसक्यान, *i. e.* मुसकान. *f.* A smile.

कपोलन, *i. e.* कपोलों पर (*s.* कंप् = to tremble.) *m.* The cheek.

तान (*s.* तन् = to spread.) *m. f.* A note in music.

अभिराम (*s.* अभि + रम् = much + to sport.) *adj.* Beautiful, dear, pleasing.

दुष्टनिकन्दन (*s.* दुष् + नि + कन्द = to act improperly + not + root.) Enemy-extirpator.

असरनसरन, *i. e.* अशरणशरण (*s.* अ + शृ + शृ = not + to hurt + to hurt.) Protector-of-the-unprotected.

नग. *m.* The stone of a ring. नग जटित, studded with precious stones.

करन, *i. e.* कर्ण (*s.* कृ = to do.) *m.* The ear.

कुंडल, *i. e.* कुण्डल (*s.* कुडि = to preserve.) *m.* An earring.

झलकैं, *i. e.* झलकते हैं (*s.* ज्वल् = to blaze.) *v. i.* To shine.

घूंघर. *m.* A curl. Also घूंगर.

बिराजे, *i. e.* बिराजता है. *v. i.* To shine.

बसन (*s.* वस् = to put on.) *m.* Clothes, clothing.

धुनि (*s.* ध्वनि = a sound.) *f.* A sound.

आभा (*s.* आ + भा = all around + to shine.) *f.* Splendour.

लजत, *i. e.* लजाते हैं. *v. i.* To be ashamed.

सजत, *i. e.* सजता है.

छप्पय ।

चतुरानन सम बुद्धि विदित जौ हौंय कोटि धर ।
एक एक धर प्रतिनिधि सीस जौ हौंय कोटि वर ॥
सीस सीस प्रति बदन कोटि करतार बनावै ।
एक एक मुख माहिं रसन फिरि कोटि लगावै ॥
रसन रसन प्रति सारदा कोटि बैठि बानी बकहिं ।
नहिं जन अनाथ के नाथ की महिमा तबहुंन कहि सकहिं ॥३॥
भूमि परत अवतरत करत बालक बिनोद रस ।
पुनि जौबन मद मत्त तत्त्व इंद्री अनंग बस ॥
विषय हेतु जड़ फिरत बहुरि पहुँच्यौ वृद्धप्पन ।
गयौ जन्म गुन गनत अंत कछु भयो न अप्पन ॥
थिर रहत न कोउ नरपति न बल रहत एक चहुं युग्ग जस ।
सोई अजर अमर नर हर निरखि जु पियत भक्ति
भगवंत रस ॥ ४ ॥

CHHAPPAYAS.

If one were to have ten million bodies like that of the renowned Brahmá;

If each of these bodies were to be represented by ten million clever heads;

If in each of these heads the Creator were to make ten million mouths;

If, again, in each mouth He were to place ten million tongues;

And if upon each of these tongues ten million Minervas[1] were to sit and speak[2] (for ever),

Then even, mortal man would be (utterly) incapable of relating the might of the Lord of the lordless.

Born into this world one indulges in the pleasures and pastimes of a child;

Next, arrived at puberty, one becomes intoxicated with desire and hopelessly in the power of sensuality and love;

Then, for the sake of worldly pleasures, foolishly wandering (everywhere), one arrives at old age:

Life has gone in counting one's virtues,[3] and in the end nothing has remained one's own.

During the four ages, neither the might nor fame of any one king has endured.[4]

Only that one lives for ever, only that one becomes immortal, who having beheld Him, imbibes the nectar of faith in God.[5]

NOTE 1.—Also called सरसवती, the goddess of wisdom and science. She is usually represented with four arms, and is said to have been produced from Brahmá, whose wife she afterwards became.

NOTE 2.—Instead of बकहिं, some texts have कहहिं.

NOTE 3.—That never existed.

NOTE 4.—Lit., remains.

NOTE 5.—नर हर here stands for, (1) the poet Narhara born *sambat* 1898; (2) Narsingha, the fourth incarnation of Vishnu.

GLOSSARY.

चतुरानन (*s.* चतुर + आनन = four + face). *m.* Brahmá.

विदित (*s.* विद् = to know). Known.

प्रतिनिधि (*s.* प्रति + नि + धा = again, etc. + in, etc. + to have.) *m.* A substitute, representative.

सारदा (*s.* सार + दा = wealth, etc. + to give.) *f.* The goddess Saraswatí.

महिमा (*s.* महत् = great.) *f.* Greatness.

तबहुन, *i. e.* तबही न.

अवतरत, *i. e.* अवतार लेता है.

बिनोद (*s.* वि + नुद् = much + to order.) *m.* Play, pastime, sport.

तत्त्व (*s.* तद + त्व = that + thou.) *m.* Truth; the real nature of man's soul considered as one with the Divine Spirit.

इंद्री (*s.* इन्द्र = the soul.) *f.* The senses, organs of action and perception. Also इन्द्रिय.

अनंग (*s.* अ + अङ्ग = not + body.) *m.* Kámdeo, Cupid.

विषय (*s.* वि + षि = much + to bind.) *m.* Any object of sense.

वृद्धप्पन (*s.* वृद्ध = to increase.) *m.* Old age.

थिर, *i. e.* स्थिर (*s.* ष्ठा = to remain.) *adj.* Firm, stable.

अजर (*s.* अ + जृ = not + to grow old.) *adj.* Not subject to old age.

अमर (*s.* अ + म = not + to die.) *adj.* Immortal.

छप्पय ।

बिमल चित्त करि मित्र शत्रु छल बल बस किज्जिय ।
प्रभु सेवा बस करिय लोभवन्तहि धन दिज्जिय ॥
युवति प्रेम बस करिय साध आदर बस आनिय ।
महाराज गुन कथन बंधु सम रस सनमानिय ॥
गुरु निमित ससि रस सों रसिक विद्या बल बुधि मन हरिय ।
मूरख बिनोद सुकथा बचन सुभ सुभाव जग बस करिय ॥५॥
जाचक लघु पद लहै कामातुर जो कलंक पद ।
लोभी दुरजस लहै असन लालच लहै गद ॥

मूरख औगुन लहै लहै पढ़ि पढ़ि गुन पण्डित ।
सूर शुरन जै लहै रहै रन मंह महि मंडित ॥
निर्वान सुपद जोगी लहै जो न गहै ममता सुमति ।
सुख भगत जगत जन लहै करै जु नौ विधि भक्ति अति ॥ ६ ॥

CHHAPPAYAS.

Win over your friend by the purity of your own mind, but subdue your enemy by force and fraud;

Gain the esteem of your master (by loyal) service,[1] and that of the greedy person by bestowing wealth on him;

Captivate the young woman by (an excess of) love and bring the holy man into your power by showing him respect;

The king by extolling his virtue,[2] and your brother by an even respect;

Your spiritual preceptor by bending your head to him,[3] the witty by wit, and the mind of the lover of knowledge carry away by the force of your own intellect;

Amuse the fool with pleasanteries, entertaining stories, and words,[4] and conquer the world by a pleasant disposition.

The beggar suffers indignity[5], the lustful one meets with disgrace;

The avaricious man gets a bad name, and the covetous one, on the same principle, gets the stick;

The fool accumulates ignorance[6], and the wise man knowledge by constant study;

The hero from heroes obtains victory, by remaining on the battle-field all stained with dust;

The ascetic attains to emancipation from further births, if he cultivate wisdom rather than selfishness;

The religious mendicant and man of the world obtain happiness, if they worship austerely in the nine different ways.

NOTE 1.—Lit., subdue your master by (good) service; that is, render yourself indispensable to him.

NOTE 2.—Whether he possess any or not,—a line of policy very necessary when dealing with Eastern potentates.

NOTE 3.—Another reading frequently met with is, गुरु नमत शीश रस सों. नमत means, bending, stooping; but निमित appears to stand for निमित्त, by reason of, for the sake of.

NOTE 4.—Instead of बचन, some texts have the words, बल न, not by force.

NOTE 5.—Lit., the beggar takes small rank.

NOTE 6.—Or, more literally, the fool takes bad qualities.

GLOSSARY.

युवति (*s.* युवन् = young.) *f.* A young woman.

महाराज (*s.* महा + राजन् = great + a king.) *m.* King, emperor.

कथन (*s.* कथ् = to say, tell.) *m.* Saying, telling.

सनमानिब, *i. e.* संमान कीजिये.

निमति. See note 3 above.

रुसि, *i. e.* सीस.

रसिक (*s.* रस = to taste.) Witty, facetious; रस जाननेवाला.

सुभ *i. e.* शुभ (*s.* शुभ् = to shine.) *adj.* Good, pleasant.

कामातुर (*s.* काम + आतुर = love + diseased.) *adj.* Lustful, libidinous. Also कामार्त्त.

दुरजस (*s.* दुर् + यशस् = inferior, etc. + fame.) *m.* Ill fame, bad repute.

गद, *i. e.* गदा (*s.* गद् = to sound.) *m.* A stick, cudgel.

सूर, *i. e.* शूर (*s.* शूर् = to be brave.) *m.* A hero.

मंडित (*s.* मंडि = to adorn) Covered, overlaid.

छप्पय ।

धिक मंगन बिन गुनहि गुन सु धिक सुनत न रीझै ।
रीझक धिक बिनु मौज धिक देत जो खीजै ॥
देवो धिक बिन सांच सांच धिक धर्म न भावै ।
धर्म सु धिक बिन दया दया धिक अरि कहँ आवै ॥
अरि धिक चित्त न सालई चित्त धिक जहां न उदार मति ।
मति धिक केसव ज्ञान बिन ज्ञान सु धिक बिन हरि भगति ॥७॥
न कुछ कृपा बिन विप्र न कुछ कायर जिय क्षत्री ।
न कुछ नीति बिन नृपति न कुछ अक्षर बिन मत्री ॥
न कुछ वाम बिन धाम न कुछ बिन गथ गरुवाई ।
न कुछ कपट कौ हेत न कुछ मुख आप बड़ाई ॥
न कुछ दान सनमान बिन न कुछ सुभोजन जासु दिन ।
नर सुनौ सकल नरहर कहत न कुछ जन्म हरि भक्ति बिन ॥८॥

CHHAPPAYAS.

Cursed[1] be begging without virtue, and that virtue the hearing of which is not a pleasure;

Cursed be pleasure without caprice, and that caprice which gives vexation;

Cursed be giving without truth, and that truth which is incompatible with faith;

Cursed be faith without compassion, and that compassion which is for an enemy;

Cursed be the enemy that has no remorse of mind, and the mind that possesses not a generous understanding;

And cursed, O Keshava[2], be that understanding, which is without wisdom, and wisdom without the worship of Hari.

He is not a Brahman who is without pity[3], nor is he a Kshatrí[4] who has cowardice in his heart;

He is not a king who is without polity, nor is he a king's minister who is without a knowledge of letters;

That is not a house in which there is no woman, nor is that a bundle which is without value[5];

There can be no love where there is deceit, nor is greatness got from self-laudation;

That is not a gift which is given without respect, nor (can that be called) good food (which is given) when the day (has passed[6].)

(Farther), says Narhara: Listen, all men: That life has not been lived in which Hari has not been worshipped.

NOTE 1.—Lit., Fie! Shame!

NOTE 2.—The poet Keshava was born in Cashmere, *sambata* 1608, but spent most of his life in Brindaban.

NOTE 3.—Another reading is, क्रिया बिन.

NOTE 4.—The Kshatrí belonging to the second or military caste.

NOTE 5.—Some texts read: न कछु लाग बिन धाम न कछु यश बिन गरवाई.

NOTE 6.—That is, food given when the necessity for it has passed.

GLOSSARY.

मौज (*a.* ع *mauj* = wave.) Whim, caprice; wave.

सालई, *i. e.* सालता है, or साले (*s.* शल् = to go.) *v. i.* To be in pain, to ache. The same verb can also be used in a transitive sense.

उदार (*s.* उद् + आ + रा = above + all around + to give.) *adj.* Generous.

कायर (*s.* कातर = timid.) *adj.* Timid, timorous.

नृपति (*s* न + पति = man + lord.) *m.* A king.

गथ, *i. e.* गट्ठा (*s.* ग्रन्थि = a knot.) *m.* A bundle.

गरुवाई (*s.* गुरु = heavy.) *f.* Weight, load. Also गुरुआई and गुरुवाई.

छप्पय ।

जदपि कुसंग संग लाभ तदपि वह संग न कीज्जिय ।
जदपि धनिक होय निधन तदपि घट प्रकृति न लिज्जिय ॥
जदपि दान नहिं शक्ति तदपि सनमान न खुट्टिय ।
जदपि प्रीति उर घटै तदपि मुख उघर न टुट्टिय ॥
सुन सुजस दुवार किवाड़ दै कुजस जमाल न मुक्कियै ।
जिय जाय जदपि भलपन करत तऊ न भलपन चुक्कियै ॥८॥
तजहुं जगत बिन भवन भवन तज त्रिय बिन कीनौ ।
त्रिय तज जु न सुख देय सुःख तज सम्पति हीनौ ॥
सम्पति तज बिन दान दान तज जहँ न विप्र मति ।
विप्र तजहु बिन धर्म धर्म तजियै बिन भूपति ॥
तज भूप भूमि बिन भूमि तज दीह दुर्ग बिन जो बसै ।
तज दुर्ग सु केसव दास कवि जहां न पूरन जल लसै ॥ १० ॥

CHHAPPAYAS.

Although there may be profit in low society, still, take not to that society ;

Although from a poor, you may become a rich man, still, cultivate not the nature of the rich ;

Although you may not possess the power to bestow gifts, still, do not fail to show (at least) respect ;

Although your friendship (for a certain one) may have become less, still, break not that friendship by opening your mouth to say so[1]:

On hearing yourself praised, shut the folds of your door[2], but, O Jamála, never fail to hear yourself abused.

Quit the country in which you have no home, and the home in which there is no woman;

Forsake the woman that gives you no pleasure, and the pleasure[3] that is without wealth;

Abandon the wealth from which no gifts (are bestowed), and the gifts concerning which a Brahman has not been consulted;

Avoid the Brahman that is without faith, and the faith that is unprotected by a king;

Leave the king that is without a kingdom, and the kingdom in which there is no fort and village[4].

(Farther, says) Keshava Dássa, the poet: Flee the fort in which there is not an appearance of abundant water.

NOTE 1.—Lit., although love may lessen within your breast.

NOTE 2.—किवाड़ देना, to shut the door.

NOTE 3.—Some copies have, दुःख तज.

NOTE 4.—For दीह, some texts read, द्रोह.

GLOSSARY.

खुट्टिय, *i. e.* खुटिये (*s.* खुड = to pluck, pick, as the leaves of trees, etc.) खोटना. to lop.

टुट्टिय, *i. e.* टूटिये.

मुक्कियै appears to be the Inf. of a verb coined from मूका, the fist: do not 'fist' the man who abuses you.

त्रिय, *i. e.* त्रिया (*s.* स्त्री = a woman.) *f.* A woman, wife.

भूपति (*s.* भू + पति = to be + lord.) *m.* A king, prince.

दीह (*p.* ﺩﻳﻪ *dih* = a village.) *m.* A town, village.

दुर्ग (*s.* दुर् = difficult.) *m.* A fort.

लसै, *i. e.* लसे or लसता है (*s.* लस् = to shine.) *i. e.* To shine, to be conspicuous.

कुप्पय ।

मूढ़ तपी समकृती दुष्ट मानी गृहस्तनर ।
नरनायक अति आलसी विपुल धनवंत कृपनकर ॥
धर्मी दुष्ट सुभाव वेदपाठी अधर्म रत ।
पराधीन सुचवंत भुमिपालक निदेहसत ॥
रोगी दरिद्र पीड़ित पुरुष वृद्ध नारि रस गृद्ध चित ।
एते विडंब संसार में इन सब कौं धिक्कार नित ॥ ११ ॥
तिय बल जौवन समय साध बल शिव पद संबर ।
नृप बल तेज प्रताप दुष्ट बल बचन अडंबर ॥
निर्द्धन बल सुमिलाप दान सेवा जाचक बल ।
बानिज बल व्यौपार ज्ञान बल बर विवेक दल ॥
इम विद्या विनय उदार बल गुन समूह प्रभु बल दरब ॥
परवार सुबल सुविचार कर होहिं एक सम्मत सरब ॥ १२ ॥

CHHAPPAYAS.

The foolish ascetic of foolish act[1], and the wicked, proud householder;

The indolent king, and the very wealthy miser;

The natural enemy of religion, and he who, reading the Vedas, is yet intent upon evil;

The virtuous[2] one dependent on another, and the monarch without a monarchy[3];

The diseased and impoverished man, the old woman whose vulture-like mind (is still bent on) pleasure,—

So many (are ever) miserable in this world: an everlasting curse to them all!

A woman's strength is in her youth, an ascetic's in remembering the feet of Shiva;

A king's strength lies in his glory and might, and an enemy's in his wicked words;

A poor man's strength lies in good society, a beggar's in serving for gifts;

A tradesman's strength lies in his trade, and a wise man's in discretion;

In the same manner, the strength of knowledge and discretion lies in generousness[4], a master's strength in wealth and worth,

And the strength of a family in all (its members) thinking and acting alike.

NOTE 1.—सुमकृती means, more correctly, good deeds, from सुम, good, and कृ, to do.

NOTE 2.—Instead of सुंचवंत the word गुणवंत is met with in some Bombay texts.

NOTE 3.—निदेहसत, according to some *Pundits*, is to be taken literally for नि + देह + सत. It more probably stands for निदेश, the change of form being necessary to the metre. निदेश also means, order, direction.

NOTE 4.—Or the forte of the wise and discreet is generosity.

GLOSSARY.

यहस्त, *i.e.* यहस्थ (*s.* यह + स्था = house + to remain.) *m.* A householder.

चालसी (*s.* अ + लस् = not + to shine.) *adj.* Indolent, lazy.

विपुल (*s.* वि + पुल = much + vast.) *adj.* Large.

कृपन. *i. e.* कृपण (*s.* कृप् = to be weak.) *adj.* Mean, miserly.

पाठी (*s.* पठ् = to read.) *m.* A reader.

रत (*s.* रम् = to sport.) Engaged, intent on.

दरिद्र (*s.* दरिद्रा = to be poor) *adj.* Poor, indigent.

पुरुष (*s.* पुर् = to precede.) *m.* A man.

गृद्ध, *i. e.* गृध (*s.* गृध् = to desire.) *m.* A vulture. Also गीध, and गिद्ध.

विडंब, *i. e.* विडम्बित. Distressed, disgraced.

धिक्कार (*s.* धिक + कृ = fie! + to do.) *m.* A curse.

शिव (*s.* शी = to sleep.) *m.* Shiva, Mahádeo.

संभर, *i. e.* सुमरना.

तेज (*s.* तिज् = to whet.) *m.* Splendour, glory.

विनय (*s.* वि + नी = much + to obtain.) *m.* Modesty, humility. The श्रीधरभाषाकोष makes it a feminine noun.

दरब, *i. e.* द्रव्य.

सम्मत (*s.* सम् + मन् = union, etc. + to know.) Agreed to, assented to.

सरब, *i. e.* सब.

छप्पय ।

नरपति मण्डन नीति पुरुष मण्डन मन धीरज ।
पण्डित मण्डन विनय तालरस मण्डन नीरज ॥
कुल तिय मण्डन लाज बचन मण्डन प्रसन्न मुख ।
मति मण्डन कवि कर्म साध मण्डन समाध सुख ॥
भुजबल मण्डन क्षमा गृहपति मण्डन विपुल धन ।
मण्डन सिध रुचि संत कहि काया मण्डन बल न धन ॥ १३ ॥

ज्ञानवंत हट गहै निधन परिवार बढ़ावै ।
बँदुआ करै गुमान धनी सेवक ह्वै धावै ॥
पण्डित किरिया हीन रांड दुरबुद्धि प्रवानै ।
वृद्ध न समझै धर्म नारि भर्त्ता रिपु मानै ॥
कुलवंत पुरुष कुलविधि तजै बंधु न मानै बंधु हित ।
संन्यासधार धन संग्रहै ये जग में मूरख विदित ॥ १४ ॥

CHHAPPAYAS.

The jewel of a king is sound policy, the ornament of a man, firmness of mind[1];

The jewel of a wise man is humility, the ornament of a tank[2], the lotus:

The jewel of a virtuous woman is modesty, the ornament of speech a smiling face;

The jewel of wisdom is the poetical art, the ornament of the saint suppression of the senses and happiness;

The jewel of the powerful arm is mercy, the ornament of the householder, great wealth;

Call the jewel of the holy man a desire for (the sayings of) the saints, and that of the body, strength—not wealth.

The wise man who takes to obstinacy, the poor man who increases his family[3];

The prisoner who imagines (himself free), the rich man who rushes to become a servant[4];

The wise man who avoids religious observances, the widow who follows her own evil understanding;

The old man who understands not faith, the woman who considers her husband her enemy;

The man of good family who forsakes[5] the ways of his family, the brother who acknowledges not the love of a brother;

And he who, on becoming a religious mendicant, amasses wealth, —(all) these are (rightly) considered fools in this world.

NOTE 1.—मत is also found in a few copies.

NOTE 2.—ताल + रस = tank + juice, that is the water of the tank.

NOTE 3.—Which he invariably does in India.

NOTE 4.—Lit., having become a servant rushes about.

NOTE 5.—Another reading is लजै.

GLOSSARY.

मण्डन (*s.* मडि = to shine.) *m.* An ornament.

ताल (*s.* तल् = to fix.) *m.* A tank.

प्रसन्न (*s.* प्र + सद् = much + to go.) *adj.* Pleased.

सिध (*s.* सिधि = to effect.) *m.* A holy man.

गुमान (*p.* گمان *gumán* = fancy.) *m.* Fancy, supposition.

क्रिरिया (*s.* कृ = to do.) *f.* Religious acts, obsequies.

प्रवाने appears to be for प्रयत्न करती, strives after.

रिपु (*s.* रप् = to talk.) *m.* An enemy.

संन्यासी. *m.* A religious mendicant, a Brahman of the fourth order.

संन्यासधार, having assumed the guise of a religious mendicant.

संग्रहै, *i. e.* संग्रह करे (*s.* सम + ग्रह् = with + to take.) *v. t.* To correct.

छप्पय ।

गई भूमि फिरि मिलै बेलि फिरि जमें जरे तें ।
फल फूलन तें फलैं फूल फूलंत झरे तें ॥

केसव विद्या निकट विकट बिसरी फिरि आवै।
बहुरि होय धन धर्म गई सम्पति फिरि पावै॥
होय जो सील सुसील मति जगत हेतु इमि गाइयै।
प्रान गये फिरि मिलैं पै पति न गई फिर पाइयै॥१५॥
सर सर हंस न होत बाज गज राज न दर दर।
तरु तरु सुफल न होत नारि प्रतिव्रता न घर घर॥
तन तन सुमति न होत मोति जल बूंद न घन घन।
फन फन मनि नहिं होत सर्ब्ब मलया नहिं बन बन॥
कहुं रन हैाहिं न सूर सब नर नर होत न भक्तहर।
नरहर सुकवि कवित्त किय सर्व होहिं नहिं एकसर॥१६॥

CHHAPPAYAS.

Lost lands may be recovered again, withered creepers may again spring up;

Fruit (trees) that have left off bearing may again bear fruit[1]; fallen flowers may again blossom;

And, O Keshava, knowledge utterly forgot may again return to us;

Wealth and faith may come again, lost riches be found again;

Yea—and it is said for the sake of those who possess knowledge and are of good disposition—

Even life may be received back again, but lost respect, never!

There are not swans in every lake, nor horses and royal elephants at every door;

There is not good fruit on every tree, nor a virtuous woman in every house;

There is not sound sense in every head, nor are there pearls in the rain-drops of every cloud[2];

There is not a gem in every snake's hood, nor sandalwood[3] in every forest;

In some battles there are no heroes, nor is every man a worshipper of Hari;

No, Narhara; nor is the poesy of every worthy poet alike.

NOTE 1.—Lit., fruit from flowers may bear fruit.

NOTE 2.—Reference has already been made to this belief.

NOTE 3.—मलया, sandalwood; so called from मलय, the name of a mountain where it is produced.

GLOSSARY.

बेलि (*s.* वेल = to go.) *f.* A creeper.

बिकट (*s.* वि + कट् = much + to encompass.) *adj.* Difficult, etc.

बिसरी (*s.* वि + स्म = not + to remember.) *v. i.* To be forgot.

सील, *i. e.* शील (*s.* शील् = to meditate.) *m.* Nature, disposition.

पतिव्रता, *i. e.* पतिव्रता (*s.* पति + व्रत = lord + any meritorious act of voluntary devotion.) *f.* A chaste woman.

फन, *i. e.* फण (*s.* फण् = to go.) *m.* A snake's hood.

मलया (*s* मल् = to hold.) *m.* Sandalwood.

एकसर (*s.* एक + सृ = one + to go.) *adj.* Similar, alike. Also एकसा, एकसार, and एकसान.

QUESTIONS.

1. What are the chief characteristics of the कवित्त छंद?

2. Trace the origin of the following post-positions:—

a. का.	*d.* पर.
b. को.	*e.* से.
c. में.	*f.* ने.

3. What is meant by Close Root, and Open Root? Give examples.
4. Give rules, and examples, showing how the various tenses are formed from the root.
5. What different parts of the Hindí verb can be used substantively?
6. In what tenses of Hindí verbs is there no distinction on account of gender?
7. Trace the origin of the First and Second Personal Pronouns.
8. What are the meanings of the words कौस्तुभ and मलया?
9. Who are चतुरानन and सारदा?
10. चिरु मंगन, etc. Parse the whole down to खोजे.

१२ अध्याय ।

अथ पहेली ।

इक नारी औ पुरुष हैं ढेर ।
सब से मिलैं एकही बेर ॥
दिना चार का अंतर होय ।
लपटैं पुरुष छुड़ावै सोय ॥ कंघी ॥ १ ॥
पानी में निसि दिन रहै जा के हाड़ न मास ।
काम करै तरवार कौ फिर पानी में बास ॥
कुम्हार का डोरा ॥ २ ॥
जल में रहै झूठ नहिं भाखै बसै सु नगर मँझार ।
मच्छ कच्छ दादुर नहीं पण्डित करौ बिचार ॥ घरी ॥ ३ ॥
सोने की वह नारि कहावै ।
दाल चांवल के मोल बिकावै ॥ कंचनी ॥ ४ ॥

CHAPTER XII.

RIDDLES.

One female and a number of males,
Yet she meets them all at the same time.
If (two or) four days pass between (their meetings),[1]
The males cling to her, and she puts them away. The comb[2].
It remains in the water day and night, and has neither flesh nor bones:

Having performed the work of a sword,[3] it again goes to rest in the water. The potter's cord.

It remains in water, tells no lies, and has its abode in (large) cities:
It is neither a fish, a tortoise, nor a frog: reflect, O wise one. The country clock.[4]

She is called the 'golden lady[5],'
Yet sells at the rate of peas and rice! The native dancing girl.

NOTE 1.—And the hair becomes matted.

NOTE 2.—**कंघा**, a comb with teeth on one side only, is masculine; but **कंघी**, a similar article with teeth on both sides, is feminine. **बाल**, hair, is a masculine noun.

NOTE 3.—That is to say, having cut through the potter's clay.

NOTE 4.—'One of the crafty inventions of the skilful workmen of this country is the gong, from which the time is ascertained. Its shape is a round and thick mass, somewhat more than one finger in thickness; whether it be small or large, it is always made of bell metal, and the manner of ascertaining the time is as follows; you must hang it up in a house, and in a vessel, full of water, must be put a copper cup, about twelve fingers both in height and breadth, with a hole in the bottom so large that a needle, five fingers breadth in length, and of one *masha* weight of gold or silver, may pass through it. The water begins slowly to come into it; at last, after the space of a *ghari*, it becomes full and sinks; the keeper of the hour then strikes upon it, and it gives out a ringing sound, which goes to a long distance, and those who hear it know that one *ghari* has passed.'—The *Araish-i-Mahfil*.

NOTE 5.—**कंचन** means, gold, and **कंचनी**, golden.

Glossary.

कंघी (*s.* ककि = to go.) *f.* A comb.

मास, *i. e.* मांस.

बास. Read :—बास करता है.

डोरा (*s.* डोर = a fillet of thread.) *m.* A string, cord.

मँझार, *i. e.* में.

दादुर (*s.* दर्दुर = a frog.) *m.* A frog.

दाल (*s.* दल् = to cut, split.) *f.* A kind of split pea. 'दले हुए मूंग, चने, उरद, मोठ, मसूर, अरहर आदि.'—श्रीधरभाषाकोष.

चावल. *m.* Rice.

पहेली ।

स्याम वरन पर हरि नहीं जटा धरे नहिं ईश ।
न जानूं पिय कौन पंख लगाये सीस ॥ कसेरू ॥ ५ ॥
इक तरवर अरु आधो नाम ।
अर्थ करौ कै छाड़ौ गाम ॥ नीम ॥ ६ ॥
जल कर उपजै जल में रहै ।
आंखो देखा खुसरो कहै ॥ काजल ॥ ७ ॥
सीस जटा पोथी गहै सेत बसन गल माहिं ।
जोगी जंगम है नहीं ब्राह्मन पण्डित नाहिं ॥ लहसन ॥ ८ ॥
स्याम वरन पीताम्बर कांधे मुरली धर नहीं होय ।
बिन मुरली बहु नाद करत है बिरला बूझे कोय ॥ भौरा ॥ ९ ॥

Riddles.

It is dark coloured, yet it is not Hari; it has matted hair, yet i it not Shiva :

There is no knowing,[1] beloved, what it is, but it has wings on its head[2]! The *Cyperus Tuberosus*.

It is a large tree,[3] yet its name is 'half'![4]

Tell me the meaning of it or leave your village. The *nima* tree, or *Amelia Azad-dirachta*.

It is made by burning, yet it remains in water![5]

Says Khusrau, 'I saw it on her eyes.'[6] Lamp-black.

The hair of its head is matted, it has hold of a book, and has white clothes on.

Yet it is not a *Jogí* a *Jangama*, a Brahman, nor a wise man. Garlic.

It is dark coloured, and has yellow clothes on, but it has no flute;

Yet even without a flute, it makes a pleasing[7] sound: can any one guess what this wonderful thing is? The bee.

NOTE 1.—Some copies have the more idiomatic न जाने.

NOTE 2.—This, of course, has reference to its appearance.

NOTE 3.—Another reading is, बूझत खर अरु, etc.

NOTE 4.—नीम means, half, in Persian.

NOTE 5.—More correctly, however, it remains in oil.

NOTE 6.—Or, I saw it with mine eyes, etc. Khusrau was a celebrated poet of Delhi.

NOTE 7.—Instead of बहु, much, some texts read, वह, he.

GLOSSARY.

जटा (*s.* जट् = to entangle.) *f.* Matted hair as worn by Shiva. Also **जट**.

कसेरू. *m.* Name of a root, the *Cyperus Tuberosus*.

आंखो (*s.* अक्षि = the eye.) *f.* The eye.

गल (*s.* गल् = to eat.) *m.* The throat.

जंगम (*s.* गम् = to go.) *m.* 'ये गो जिन के सिर पर जटा होती है—और छोटी घंटी को बजाया करते हैं और महादेव के भजन गाया करते हैं.' श्रीधरभाषाकोष.

लहसन (*s.* अश् = to eat) *m.* Garlic.

पहेली ।

कर बोले कर ही सुने श्रवन सुने नहिं ताहि ।
कहै पहेली बिरबल सुनिये अकबर शाहि ॥ नाड़ी ॥ १० ॥
बांबी वा की जल भरी ऊपर जारी आग ।
जबै बजाई बांसुरी निकस्यो कारो नाग ॥ हुक्का ॥ ११ ॥
जा के पान न कौंप पेड़हि देय जलाय ।
सेा तरवर बहु फुल्लिया देखेा लेागेा आय ॥ भौचंपा ॥ १२ ॥
सीस केस बिन चुटिया तीन ।
औगुन लेत पराये छीन ॥
जेाई जाय उन के दरबार ।
ता के मूँडन राखै बार ॥ त्रिबेनी ॥ १३ ॥

RIDDLES.

It speaks in the hand, and the hand hears it,—the ear does not hear it:

This riddle spoke Bírbala,[1] (saying), 'Hear, O King Akbara'! The pulse.

Its burrow is full of water; above it is placed a fire;

And when the flute is sounded[2] a black snake comes forth. The country pipe.

It has neither leaves[3] nor buds, and burns up other trees;

Yet, that same tree has many flowers, which people come (from afar) to see.[4] The *bhauchampa* fireworks.

It has no hair on its head, yet has it three pigtails!

It removes the sins of others,[5]

And whoever goes to its assembly,

Him it causes to shave off his hair. The Tribení[6] stream.

NOTE 1.—Lit., says Bírbala; the celebrated minister of king Akbara.

NOTE 2.—That is to say, when the pipe is in use, when the smoke is drawn with the usual gurgling sound through and over the water in the bowl.

NOTE 3.—Lit., betel leaf. Some texts read, जाकें रात न कोंप फल.

NOTE 4.—Or, having come, O people, look at it.

NOTE 5.—Snatches away. The Hindoo shaves his head before visiting the Tribení.

NOTE 6.—The Tribení (*s.* त्रि + वेणी = three + streams) is formed by the junction of the Ganges, the Jamuná, and the Saraswatí.

GLOSSARY

नाड़ी (*s.* नद् = to fall.) *f.* The pulse.

बांसुरी (*s.* वंश = a bamboo.) *f.* A flute. Also **बांसरी**, and **बांसली**.

कोंप, *i. e.* **कोंपल** (*s.* कोरक = a bud.) *f.* A bud, young shoot.

भोंचंपा. *m.* Fireworks resembling the *Kæmpferia Rotunda*. It is more usually found written **भूंचम्पा**.

चुटिया. *f.* A lock of hair left on the head, the remaining hair being cut or shaved off.

पहेली ।

रात पड़ै तब पड़ने लागी ।
दिन कौं मुई रैन को जागी ॥
उस का मोती नाम बताया ।
बूझो तुम मैं कूक सुनाया ॥ ओस ॥ १४ ॥

नर नारी हम एकै दीठे ।
जौं जौं बोलै त्यों त्यों मीठे ॥
एक नहाय इक सेकनहारा ।
कह खुसरो नहिं कीच नगारा ॥ नगारा १५ ॥
स्याम वरन अरु सोहनी फूलनि छाई पीठ ।
सब पुरुषन के गल परत ऐसी लंगर ढीठ ॥ ढाल ॥ १६ ॥

RIDDLES.

It begins to fall with the fall of evening;
It is dead by day and awake by night;
And has been dignified[1] with the name 'pearl':
Guess (what it is), I implore[2] you. Dew.

I have seen that, with both man and woman alike,
The more it speaks the better it is liked:
One washes it while another warms it.[3]
Says Khusrau: 'It is neither mud nor clay'[4]. The kettle-drum.

It is dark-coloured, has beautiful flowers spread all over its back,[5]
And is so pert that its fastening string[6] is around the neck of every man. The shield.

NOTE 1.—That is, लोगों ने बताया है.

NOTE 2.—Lit., having screamed, I have told you.

NOTE 3.—For the purpose of tightening it.

NOTE 4.—There is here a double meaning attached to नगारा. It means, (1) न गारा, not mud (prepared for making pottery); (2) नगारा, a kettle-drum.

NOTE 5.—Referring to the flower-work on the convex side of the circular shield.

NOTE 6.—The word लंगर has here three meanings: (1) a stay or rope; (2) worthless, mean, (an adjective used substantively); (3) The *raphe* of the *perineum*. The student will now see why the feminine form रेसी has been used, and the necessity for the adjective ढीठ.

GLOSSARY.

कूक (*s.* कू = to sound.) *v. i.* To scream, shout.

सेकनहारा. *v. t.* To heat, warm. The Noun of Agency of the verb सेंकना.

नगारा (*a.* ﻧﻘﺎﺭﻩ *naḳára* = a kettle-drum.) *m.* A kettle-drum.

ढीठ (*s.* धृष्ट = impudent.) *adj.* Bold, pert.

ढाल. *f.* A shield.

पहेली ।

सिर पर सोहै गंग जल मुण्ड माल गल माहिं ।
बाहन वा कौ वृषभ है शिव कहियै कै नाहिं ॥ रहंट ॥ १७ ॥
रंग बरंग इक पंछी बना ।
छोटी चौंच अरु काटे घना ॥
तीस तीस मिल बिल में बसै ।
जीव नहीं अरु उड़िकै डसै ॥ तीर ॥ १८ ॥
देखी एक अनोखी नारी ।
गुन उस में इक सब से भारी ॥
पढी नहीं अरु अचरज आवै ।
मरना जीना तुरत बतावै ॥ नाड़ी ॥ १९ ॥

Riddles.

The water of the Ganges shines on its head[1], there is a necklace of skulls around its neck,[2]

And its vehicle is the bull: tell me, is it Shiva or not? The Persian well-wheel.

There is a bird of many colours,

With a small beak and much given to pecking.

Thirty of them live together in a hole:[3]

It has no life, yet it flies to peck one. An arrow.

I have seen a strange female,

Possessing one special virtue:

She is not read, yet, strange as it may appear,

She can quickly tell when one will live, or is about to die. The pulse.

Note 1.—Not necessarily of course, but only when the well is on, or near, the banks of the Ganges.

Note 2.—That is, earthen pots.

Note 3.—That is to say, in the quiver.

Glossary.

वृषभ (*s.* **वृष्** = to sprinkle.) *m.* A bull.

रहँट. *f.* A Persian well-wheel. Also **रहट**.

तीस (*s.* **त्रिंशत**.) *adj.* Thirty.

तुरत (*s.* **त्वरित** = quick.) *adv.* Quickly, immediately. Also **तुरन्त**

पहेली ।

फाट्यौ पेट दरिद्री नाम ।
उत्तम घर में वा कौ ठाम ॥

श्री को अनुज विष्णु कौ सारौ।
पण्डित होय सो अर्थ विचारौ॥ शंख॥ २०॥
नर के पेट जो नारी बसै।
पकड़ हिलाये खिल खिल हँसै॥
पेट फाड़ जब नारी गिरी।
मेा कौं लागी प्यारी खरी॥ गिरी॥ २१॥
बारे से वह सब को भावै।
बढ़ा हुआ कुछ काम न आवै॥
मैं कह दीया उस का नाम।
अर्थ करो कै छोड़ौ गाम॥ दीया॥ २२॥

RIDDLES.

Its stomach is burst, yet is it called needy!
It has its abode in the best of houses,
Is the younger brother of Lakshmi, and the brother-in-law of Vishnu:
If you are a wise man reflect on the meaning of it. A shell, or conch[1].
There is a female that dwells in the belly of a male!
If you seize and shake (the male), she laughs out loudly.[2]
When the belly (of the male) is rent, and the female drops[3] out,
She is very dear indeed to me. The kernel of a cocoanut.
Lit,[4] it is pleasing to all;
Extinguished, it is of no use.
I have told[5] you its name,
So, tell me the meaning or leave your village. A lamp.

NOTE 1.—Both शंख, the conch, and श्री, or Lakshmí, are said to have been produced from the churning of the ocean, the goddess first and the shell afterwards. This makes शंख the younger brother of श्री, and the latter being the wife of Vishnu, शंख is necessarily Vishnu's brother-in-law.

NOTE 2.—Referring, of course, to the noise made by the kernel.

NOTE 3.—गिरी, fallen; (2) the kernel of a cocoanut. Thus the guesser has really been told the answer.

NOTE 4.—This is also intended to mean, when young, and बढ़ा हुआ, when grown up.

NOTE 5.—Here दीया means lamp also.

GLOSSARY.

अनुज (*s.* अनु + जन् = after + to be born.) *m.* A younger brother.

सारा, *i. e.* साला. *m.* A wife's brother.

शंख (*s.* शम् = to be tranquil.) *m.* A conch, shell.

खिल खिल, or खिल खिलाकर (*s.* किल् = to play.) *v. i.* To laugh heartily. A double Conj. Part.

खरा. *adj.* Genuine, pure, best.

गिरी. *f.* The kernel of a cocoanut. It is more usually written गरी.

दीया, *i. e.* दिया (*s.* दीप् = to shine.) *m.* A lamp. Also दीवा, and दीपक.

पहेली ।

चहूं ओर फिर आई ।
जिन देखी तिन खाई ॥ खाई ॥ २३ ॥
आधी बूबू सारी रानी ।
अर्थ करौ कोई पण्डित ज्ञानी ॥ बूरानी ॥ २४ ॥

नारी एक शहर में सोई ।
सभी वस्तु वा के घर होई ॥
खाय कछू नहिं पीवै पानी ।
लोग कहैं यह खरी दिवानी ॥ खारी बावली ॥ २५ ॥
नारि बुलाई खरचे दाम ।
तन गोरौ औ अभरन स्याम ॥
आवत ही परदेस सिधारी ।
पहुंची जहां भई अति प्यारी ॥
भरी गई रीती ह्वै आई ।
तब वह नारी पुरुष कहाई ॥ हुण्डी ॥ २६ ॥

RIDDLES.

It surrounds us on all sides:
Those who have seen it, them has it eaten[1]! A ditch.
The half[2] is a lady, the whole a queen:
Some wise or learned person tell me its meaning. The fruit of the egg-plant.
There is a certain female in the city,
Who has everything in her house[3];
She eats nothing, and drinks only water:
People say she is stark mad[4]. The stair-well.
There is a certain female we call and spend money on,
Of fair colour and adorned with dark ornaments,[5]
Who immediately on coming sets out for a foreign country.
Wherever she goes she is held very dear:
She goes away full, but comes back empty,[6]
Being then called a female, now, a male[7]. A bill-of-exchange.

Note 1.—That is to say, they have fallen into it. The word खाई has been used simply for the play on it.

Note 2.—बू, or बी. a vocative particle used in addressing females; a contraction of बूबू that is बीबी, lady. रानी, a queen.

Note 3.—Including dead cats, old shoes—and the microbe.

Note 4.—Both दिवानी and बावली mean, insane, mad.

Note 5.—Reference is made to the white paper with black figures on it.

Note 6.—Because it has been 'cashed.'

Note 7.—It is understood that this kind of bill is called हुण्डा after being paid.

Glossary.

खाई (*s.* खन् = to dig.) *f.* A ditch.

बूरानी. *f.* The fruit of the egg-plant.

शहर (*p.* شہر *shahr* = a city.) *m.* A city.

दिवानी (*p.* دیوانہ *diwána* = mad.) *adj.* Mad, insane.

खरचे (*p. h.* خرچنا *kharachná* = to spend.) *v. t.* To expend.

अभरन, *i. e.* आभरण (*s.* आ + भृ = all around + to support.) *m.* Jewels, ornaments.

सिधारना (*s.* सिध् = to go.) *v. i.* To set out.

हुण्डी. *f.* A bill. Also हुंडवी.

पहेली ।

अरबी कहैं तौ पाईना ।
पारसी कहैं तौ आईना ॥

हिन्दी कहत आरसी आवै ।
कहौ पहेली कौंन बतावै ॥ दर्पन ॥ २७ ॥
आदि कटे तें सब कौं पारै ।
मध्य कटे तें सब कौं मारै ॥
अंत कटे तें सब कौं मीठा ।
सेा खुसरेा मैं आंखैां दीठा ॥ काजल ॥ २८ ॥
पंछी एक सेत औ हर्‌यौ ।
निस दिन रहै बाग में पर्‌यौ ॥
ना कछु पीवै ना कछु खाय ।
अश्व बराबर दौर्‌यौ जाय ॥ बकसुआ ॥ २९ ॥

RIDDLES.

If I speak of it in Arabic, it is *páína;*
If in Persian, it is *áina,*
While in Hindí it is called [1] *árasí:*
Say, who will tell me the meaning of this riddle? A mirror.
Cut in the beginning [2], it nourishes all;
Cut in the middle [3], it kills all;
Cut in the end [4], it appears sweet to all:
(Says) Khusrau, 'I have seen it (on her) eyes.' Lamp-black.
There is a certain white and green [5] bird,
Which remains day and night within a garden [6];
It neither eats nor drinks,
Yet it runs on a level with the horse [7]. The tongue of a buckle.

NOTE 1.—Lit., आरसी comes.

NOTE 2.—That is, (का) जल, water.

NOTE 3.—That is, का (ज) ल, Death.

NOTE 4.—That is, काज (ल), work, which is, or ought to be at any rate, sweet to all.

NOTE 5.—This probably refers to the rust or verdigris that accumulates on a brass buckle.

NOTE 6.—Other readings are, नाक, and ठाम. बाग refers to the frame of the buckle.

NOTE 7.—When fastened to a strap on the saddle, bridle, etc.

GLOSSARY.

अरबी (*a.* عربی *'arabí* = Arabic.) *f.* The Arabic language.

पारसी (*p.* پارسی *párs*í = Persian.) *m.* Persian.

आईना (*p.* آئینہ *áína* = a mirror.) *m.* A mirror.

हिन्दी. *f.* The Hindí language.

दर्पन, *i. e.* दर्पण (*s.* दृप् = to light.) *m.* A mirror.

पारे, for पाले (*s.* पाल् = to nourish.) *v. t.* To nourish.

मध्य (मां + धा = beauty + to have.) *m.* Middle.

हरी, *i. e.* हरा (*s.* हरित = green.) *adj.* Green.

बकसुआ. *m.* The tongue of a buckle.

पहेली ।

एक नारी भौंरे सी काली ॥
कान नहीं अरु पहरै बाली ।
नाक नहीं अरु सूंघै फूल ।
जेता अरज तेता ही तूल ॥ ढाल ॥ ३० ॥

एक नारि वह है बहु रंगी ।
घर से बाहर निकसे नंगी ॥
उस नारी का यही सिंगार ।
सिर पर नथनी मुहँ पर बार ॥ तलवार ॥ ३१ ॥
डाल दीजे देखा कीजे ॥ चिक ॥ ३२ ॥
हाथ में लीजे देखा कीजे ॥ दर्पन ॥ ३३ ॥

RIDDLES.

There is a certain dark, bee-like female,
That has no ears and yet wears earrings!
She has no nose and yet smells flowers!
(She is, besides), as broad as she is long. A shield.
There is a female of many colours,
That comes forth from her house naked[1]!
The ornaments of that female are,
A nose-ring[2] on her head and hair[3] on her face! A sword.
Let it down and look at it. A door-screen.
Take it into your hand and look (at yourself.) A mirror.

NOTE 1.—This refers to the blade leaving the scabbard.

NOTE 2.—The sword-knot.

NOTE 3.—बार here means, (1) hair; (2) water, lustre.

GLOSSARY.

नाक (*s.* नासिका = the nose.) *f.* The nose.

अरज (*a.* عرض *'arz* = breadth.) *f.* Breadth.

तूल (*a.* طول *túl* = length.) *m.* Length.

नथनी. *f.* A small ring worn in the nose. Also नथ.

मुह (*s.* मुख = the face.) *m.* The face, mouth.

चिक. *m.* A screen made of split bamboos. Forbes makes this a feminine noun.

पहेली ।

एक नारि करतार बनाई ।
ना वह क्वारी गा वह ब्याही ॥
सूहे रंग सदा ही रहै ।
भाभी भाभी सब जग कहै ॥ बीरबहुट्टी ॥ ३४ ॥
आधा भक्तन मुख बसै आधा गुनियन साथ ।
वाहि पंसारी देत हैं पुड़ी बांधकै हाथ ॥ हरताल ॥ ३५ ॥
खेत में उपजै सब कोउ खाय ।
घर में होय तौ घर वह जाय ॥ फूट ॥ ३६ ॥
लाग कहूं लागे नहीं बरजत लागै धाय ।
कही पहेली एक मैं दीजो चतुर बताय ॥ होंठ ॥ ३७ ॥

RIDDLES.

There is a certain female created by God,
That is neither single nor married!
She always remains of a red colour,
And all call her, 'brother's wife! brother's wife[1]!' The ladybird.
Half of it[2] abides in the mouth of the devotee, half (remains) with the snake-charmer[3]:
The druggist gives it away wrapt up in small parcels. Yellow arsenic.

When it grows in the field, all eat it,

But when in the house, the house is carried away by it. The melon.[4]

When told to meet, they meet not[5]; when forbidden, they haste to meet!

I have told you a riddle, so tell me the meaning of it, clever one. The lips.

NOTE 1.—भाभी, a brother's wife; (2) the ladybird.

NOTE 2.—That is, हर, God.

NOTE 3.—That is to say, ताल, a kind of cymbal.

NOTE 4.—फूट also means, dissension.

NOTE 5—In pronouncing the word लाग, or लग, the lips do not come together, but in uttering बरजत they do.

GLOSSARY.

क्वारी. *f.* A maid. Also **कुआरी**.

सूचे (*s.* **शोण** = crimson.) *adj.* Red.

भाभी (*s.* **भातृ** + **वधू** = brother + wife.) *f.* A brother's wife.

बीरबहुटी. *f.* The ladybird, a scarlet insect that makes its appearance during the rains. Also **बीरबहूटी**.

गुनियन, *i. e* **गुणियेां** (*s.* **गुण** = a quality.) *m.* A snake-charmer; sorcerer.

पंसारी. *m.* A druggist.

पुड़ी (*s.* **पुट** = to bind together.) *f.* A small package. Also **पुड़िया**.

हरताल (*s.* **हरित** = green.) *f.* Yellow arsenic. Also **हरिताल**.

होंठ (*s.* **ओष्ठ** = the lip.) *m.* The lip. Also **होठ**.

पहेली ।

लक्षमी पति के कर बसै पांच अक्षर के माहं ।
पहिलै अक्षर छाड़िकै सो दीजो तुम नाहं ॥ दरसन ॥ ३८ ॥
एक अचम्भा देखो चल ।
सूखी लकड़ी लागे फल ॥
जो कोई उस फल को खाय ।
पेड़ छोड़ वह अंत न जाय ॥ बरछी ॥ ३९ ॥
योगी एक मठी में सोवै ।
मद पीवै औ मस्त न होवै ॥
जब बालका कान में लागा ।
योगी छोड़ मठी को भागा ॥ गोला ॥ ४० ॥

RIDDLES.

It dwells in the hand of Lakshmí's Lord,[1] and is contained in five letters[2]:
Leaving out the first letter, give me the name of it, Sir. Sight.
Go and see a strange sight,—
Fruit[3] growing on a dried up stick!
Whoever eats its fruit,
Never leaves that tree to go elsewhere. A lance.
There is a certain devotee that sleeps in a hut,[4]
That drinks wine[5] and yet never becomes drunk:
Whenever a child[6] comes to his ear,
The devotee leaves his hut and flees. A cannon-ball.

NOTE 1.—That is, Vishnu.

NOTE 2.—Which five letters are contained in the word सुदर्शन, the discus of Vishnu.

NOTE 3.—Say, the coloured pennant at the end of the lance. To 'eat' this would of course mean, to be run through.

NOTE 4.—That is, in the cannon.

NOTE 5.—दारू means, liquor; (2) gunpowder.

NOTE 6.—बालका means, a young devotee; (2) a fuse.

GLOSSARY.

लक्ष्मी, *i. e.* लक्ष्मी (*s.* लक्ष् = to see.) *f.* Lakshmí, the wife of Vishnu.

अंत must be here read to mean, अन्यत्र, elsewhere.

बरछी. *f.* A spear.

मठी (*s.* मठ् = to dwell.) *m.* A school; temple.

मस्त (*p.* مست *mast* = drunk.) *adj.* Drunk, intoxicated.

बालका (*s.* बाल = young.) *m.* The disciple of a devotee.

गोला (*s.* गोल = a ball.) *m.* A cannon-ball.

QUESTIONS.

1. सोने की नारी. What do you term the Genitive case in such an idiom?
2. Describe the घड़ी, or country clock.
3. मुरली धर नहीं होय. To whom is reference here made?
4. State, shortly, all you know about the जोगी, जंगम, and ब्राह्मन.
5. Solve the following riddle:—

अकास उस की जड़ गई पत्ताल उस का अंडा ।
इस का भेद बताओ पांड़े नाहीं मारूँ कंडा ॥

6. Give, as near as you can, the English meanings of the following Sanskrit roots :—

   a. जट्. *d.* भ्रश्.
   b. गल्. *e.* नद्.
   c. गम्. *f.* कू.

7. Enumerate, and exemplify, the various uses of the Contingent Imperfect tense.

8. नर के पेट जो नारी बसे. How do you account for the words नर and नारी in this passage ?

9. How can the 'conch' be called the 'younger brother of Lakshmí' and the 'brother-in-law of Vishnu?'

10. Give the Hindí equivalents of the following grammatical terms:—

    a. Declension. *e.* Root of a verb.
    b. First person. *f.* Transitive verb.
    c. Second person. *g.* Intransitive verb.
    d. Third person. *h.* Passive.
    i. Active.

11. How are the Degrees of Comparison formed in Hindí? and how in Sanskrit?

12. Give the English meanings of :—

    a. सर्वनाम. *d.* अनिश्चयवाचक सर्वनाम.
    b. पुरुषवाची सर्वनाम. *e.* आदरसूचक सर्वनाम.
    c. निश्चयवाचक सर्वनाम. *f.* प्रश्नवाचक सर्वनाम.
    g. सम्बन्धवाचक सर्वनाम.

१३ अध्याय ।

अथ मुकरी ।

अर्द्ध निस वह आयौ भौन ।
सुन्दरता बरनै कहि कौन ॥
निरखत ही मन भयौ अनंद ।
क्यों सखि सज्जन ना सखी चंद ॥ १ ॥
घुल गई गांठ न खोलें खूले ।
जहां तहां मेरे संग डूले ॥
हिये विराजत होय न भार ।
क्यों सखि सज्जन ना सखी हार ॥ २ ॥
दासी दे मैं मोल मंगायौ ।
अंग अंग सब खोल दिखायौ ॥
वा सों मेरौ भयौ जु मेल ।
क्यौं सखि सज्जन ना सखी तेल ॥ ३ ॥

CHAPTER XIII.

MUKRÍS.[1]

He came at midnight to my house—
Oh, who can describe his beauty!—
And on seeing him my mind became overjoyed.
Who, friend, your goodman? No, sister the moon.
The knot (joining us) has become so drawn[2] that it cannot be undone;

Here and there he wanders about with me,
Reposing on my breast without being a burden to me.
Who, friend, your goodman? No, sister, my necklace.
I purchased him through[3] a slave girl,
And exposed and showed to him my every limb:
(In fine), he and I have had connection.
Who, friend, your goodman? No, sister, oil.[4]

NOTE 1.—'The मुकरी is a kind of short poem of frequent use in the Braj[6] dialect, the peculiarities of which are these: it consists of four lines, each composed of four trochees. In the three first the speaker, a female, appears to talk of her lover; but on the question being put by a friend, applies the whole to some other object. Hence the name from *mukarná*, to deny.' Forbes' *Hindustáni Dictionary*.

एक तरह का छोटा छन्द जो व्रज भाषा में बहुत आता है और उस में चार पद होते हैं. उस में से पहले तीन पदों से ऐसा जाना जाता है कि बोलनेवाली स्त्री अपने प्रीतम की बात करती है पर चौथे पद में वह स्त्री अपनी सखी से पूछती है, etc.

श्रीधरभाषाकोष.

NOTE 2.—Lit., melted, dissolved. Another reading is, खुल.

NOTE 3.—Instead of दे, some texts have the postposition ते.

NOTE 4.—The oil with which Natives rub their bodies.

GLOSSARY.

अर्द्ध (*s.* ऋध् = to increase.) *adj.* Half.

घुल. *v. i.* To be dissolved, melted; to become attenuated.

भार (*s.* भृ = to fill.) *m.* Load, burden.

मेल (*s.* मिल् = to unite.) *m.* Union, connection.

मुकरी ।

मैं अपनौ मन दीनौ ऐन ।
सुन्दर रूप सुहावै बैन ॥
ढिग तें कबहुं न करिहौं जूआ ।
क्यौं सखि सज्जन ना सखी सूआ ॥ ४ ॥
वा बिन चित चहूं दिस डोलै ।
चातक जौं पुनि पिय पिय बोलै ॥
प्रलै होय आवै नहिं गेह ।
क्यौं सखि सज्जन ना सखी मेह ॥ ५ ॥
सोभा सदा बढ़ावनहारा ।
आंखन तें छिन होत न न्यारा ॥
आठ पहर मेरौ मन रंजन ।
क्यौं सखि सज्जन ना सखी अंजन ॥ ६ ॥

MUKRÍS.

He has[1] quite captivated my mind,
Has a beautiful colour and talks pleasantly,
And I never put him away from my side.
Who, friend, your goodman? No, sister, my parrot.
Without him my thoughts wander everywhere,
While like the *chátaka* I keep repeating, 'beloved, beloved;'
But were the deluge to come, he would not come[2] to my house.
Who, friend, your goodman? No, sister, the rain.
He is an everlasting increaser of one's beauty,
Remains not a moment from before my eyes,
And pleases my mind during the eight watches[3].
Who, friend, your goodman? No, sister, collyrium.

NOTE 1.—Or, it has etc.

NOTE 2.—That is to say, at her bidding.

NOTE 3.—Because it is on her eyes.

GLOSSARY.

ऐन, *i. e.* अयन (*s.* अय् = to go.) *m.* House, place, abode.

जूआ, *i. e.* जुदा (*p. u.* جدا *judá* = separate.) *adj.* Absent, separate.

प्रलय (*s.* प्र+ली = much & to melt.) *m.* A general destruction of the world at the end of each *yuga* or Age.

आठ (*s.* अष्ट = eight.) *adj.* Eight.

रंजन (*s.* रञ्ज् = to colour.) *m.* Exciting passion; colouring.

मुकरी ।

रात दिना जा कौ है गैांन ।
खुले द्वार आवै मेरे भैांन ॥
वा कौ हर्ष बताऊं कैान ।
क्यैां सखि सज्जन ना सखी पैान ॥ ७ ॥
बाट चलत मेरौ अंचरा गहै ।
मेरी सुनै न अपनी कहै ॥
ना कछु मेा सेां झगड़ा झांटा ।
क्यैां सखि सज्जन ना सखी कांटा ॥ ८ ॥
बाट चलत मैं पड़ा जु पाया ।
खेाटा खरा नहीं परखाया ॥
हाथ लगै तब होवै कैसा ।
क्यैां सखि सज्जन ना सखी पैसा ॥ ९ ॥

MUKRÍS.

He has to move about day and night[1],
And comes into my house by the open door;
And, oh, who can speak of the pleasure he gives me!
Who, friend, your goodman? No sister, the wind.
He caught hold of my skirt as I went along the road;[2]
He would not listen to anything I had to say, nor would he say anything himself.
He had no kind of quarrel, nor any unlawful understanding with me.
Who, friend, your goodman? No, sister, a thorn.
I found him lying on the road as I went along:
I did not test him as to whether he was spurious or genuine,
Yet, how I felt when I found him!
Who, friend, your goodman? No, sister, a *paisá*.

NOTE 1.—Lit., night and day whose going is. Some texts read, जा को अति गौन.

NOTE 2.—'As I went along the road, he seized my robe, neither heard what I said, nor made any reply. In short, we had not the smallest dispute. Who, friend, your lover? No, friend, a thorn'

Forbes' *Hindustání Dictionary*, page 698.

GLOSSARY.

गौंन, *i. e.* **गवन** (*s.* **गम्** = to go.) *m.* Going. Also **गमन**.

झगड़ा. *m.* Quarrel, dispute.

झांटा, *i. e.* **झांट**. *f.* The hair of the private parts.

कांटा (*s.* **कण्टक** = a thorn.) *m.* A thorn.

मुकरी ।

देखन में वह गांठ गंठीला ।
चाखन में वह अधिक रसीला ॥
मुख चूमौ तौ रस का भांड़ा ।
क्यौं सखि सज्जन ना सखी गांड़ा ॥ १० ॥
सिगरी रैन सेा मेा संग जाग्यौ ।
भेार भये तें बिछरन लाग्यौ ॥
वा के बिछरत फाटै हीया ।
क्यौं सखि सज्जन ना सखी दीया ॥ ११ ॥
छठेछमासे मेा घर आवै ।
आप हिलै अरु मेाहि हिलावै ॥
नाम लेत आवै मेाहि संका ।
क्यौं सखि सज्जन ना सखी पंखा ॥ १२ ॥

MUKRÍS.

To look at, he is very compact,
To taste, very sweet,
And when I kiss[1] him he is a very jar of sweets.
Who, friend, your goodman? No, sister, sugar-cane.
He[2] remained awake with me all night,
But began to take himself away as morning dawned:
On being parted from him my heart is like to break.
Who, friend, your goodman? No, sister, the lamp.
He comes to my house in the hot season,
Himself shakes, and shakes me as well:
I have some doubts about taking his name.
Who, friend, your goodman? No, sister, a fan.

Note 1.—Some copies have चुंवां.

Note 2.—Another reading frequently met with is, वो मेा संग, etc.

Glossary.

गांठ गंठीला (*s.* ग्रन्थि = a knot or joint.) Compact (as a man.)

चूमेा (*s.* चुम्ब = to kiss.) *v. t.* To kiss.

गांड़ा. *m.* Sugar-cane.

छठेछमासे (*s.* षट् + षट् + मा = six + six + to measure.) Once-in-six-months, that is to say, during the hot weather.

मुकरी ।

निस दिन मेरे उर पर रहै ।
दोऊ कुच लै गाढ़े गहै ॥
उतरत चढ़त करत झकझोली ।
क्यौं सखि सज्जन ना सखी चोली ॥ १३ ॥
मेा कौं तेा हाथी कौ भावै ।
घट बढ़ होय तौ नाहिं सुहावै ॥
ढूंढ़ ढाँढ़कै ल्याई पूरा ।
क्यौं सखि सज्जन ना सखी चूरा ॥ १४ ॥
सिगरी रैन छाती पै राखा ।
उस का रस कस मैं ने चाखा ॥
भेार भया तब दिया उतार ।
क्यौं सखि सज्जन ना सखी हार ॥ १५ ॥

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Note 1.—These are too suggestive of the vulgar to be translated into literal English.

Note 2.—Some copies read, मेरे ऊपर, for मेरे उर पर.

Glossary.

चोली (s. चुल् = to increase; to dip into, etc.) *f.* A bodice.

ढूंढ़ ढाँढ़के. Conj. Part. of ढूंढ़ना ढांढ़ना, to search, seek.

चूड़ा. *f.* A kind of bracelet, made of glass, brass, ivory, etc.

मुकरी ।

हरित रंग मोहिं लागत नीकौ ।
वा बिन सब जग लागत फीकौ ॥
उतरत चढ़त मरोरत अंग ।
क्यौं सखि सज्जन ना सखी भंग ॥ १६ ॥

लम्बी लम्बी डगों जु आवै ।
सारे दिन की हौस बुझावै ॥
उठकै चला तो पकड़ा खूंट ।
क्यौं सखि सज्जन ना सखी ऊंट ॥ १७ ॥
दुर दुर करूं तौ दौड़ा आवै ।
खन आंगन खन बाहर जावै ॥
देहल छोड़ कहूं नहिं सुत्ता ।
क्यौं सखि सज्जन ना सखी कुत्ता ॥ १८ ॥

MUKRÍS.

He is of a greenish colour and pleases me well:
Without him the whole world appears dull;
But his mounting and dismounting twists my limbs.[1]
Who, friend, your goodman? No, sister, hemp.
He comes (home) with very long strides,
And satisfies his desires of the livelong day.
When he rises to go away (I stay myself) by catching hold of his shoulder.[2]
Who, friend, your goodman? No, sister, my camel.
When I put him far away from me, he comes back running;
One moment he is in the courtyard, the next outside of it,
But he never leaves my threshold to go to sleep elsewhere.
Who, friend, your goodman? No, sister, my dog.

NOTE 1.—This refers to the intoxicating qualities of hemp.

NOTE 2.—Lit., corner, angle.

GLOSSARY.

डगों, *i. e.* डगों से. *f.* Pace, step.

खूंट. *m.* Corner, angle.

ऊंट (*s.* उष्ट्र = a camel.) *m.* A camel.

आंगन (*s.* अङ्गण = a court.) *m.* A court, area, yard. Also आंगना.

देहल, *i. e.* देहली (*s.* देहलि = the threshold of a door.) *f.* The threshold of a door.

कुत्ता (*s.* कुक्कुर = a dog.) *m.* A dog.

मुकरी ।

छोटा मोटा अधिक सुहाना ।
जो देखे सो होय दिवाना ॥
कबहूं बाहर कबहूं अंदर ।
क्यौं सखि सज्जन ना सखी बंदर ॥ १९ ॥
अति सुरंग है रंग रँगीलौ ।
है गुनवंत बहुत चटकीलौ ॥
राम भजन बिन कभी न सोता ।
क्यौं सखि सज्जन ना सखी तोता ॥ २० ॥
आठ पहर मेरे दिग रहै ।
मीठी प्यारी बातें कहै ॥
स्याम बरन अरु राते नैना ।
क्यौं सखि सज्जन ना सखी मैना ॥ २१ ॥

MUKRÍS.

He is small, stout, and very pleasing;
Whoever sees him becomes charmed:
He is sometimes inside (the house [1]), sometimes outside.
Who, friend, your goodman? No, sister, my monkey.
He is of a beautiful, guady colour,
Very virtuous and pretty,
And never goes to sleep without first invoking Ráma [2].
Who, friend, your goodman? No, sister, my parrot.
He remains by my side during the eight watches,
Speaking sweet, loving words (to me):
He is, (moreover), dark coloured and has red eyes.
Who, friend, your goodman? No, sister, my starling.

NOTE 1.—There is also, of course, the other meaning.

NOTE 2.—Natives often teach their parrots to say, 'Ráma,' 'Shiva,' etc.

GLOSSARY.

अंदर (*p.* اندر *andar* = within.) *prep.* Inside, within.

बंदर. *m.* A monkey.

रँगीला (*s.* रङ्ग = colour.) *adj.* Gaudy, showy.

चटकीला. *adj.* Glittering, splendid.

राते (*s.* रक्त = red.) *adj.* Red.

मैना. *m.* The *Coracias Indica.*

मुकरी ।

जब आवै तब जल भर लावै ।
तन मन की सब तपन बुझावै ॥
मन का भारी तन का छोटा ।
क्यौं सखि सज्जन ना सखी लोटा ॥ २२ ॥
धमक चढ़ै सुध बुध बिसरावै ।
दाबत जांघ बहुत सुख पावै ॥
अति बलवंत दिननि कौ थोरा ।
क्यौं सखि सज्जन ना सखी घोड़ा ॥ २३ ॥

MUKRÍS.

When he comes he is full of water,
With which he quenches my thirst[1] of both mind and body:
He has, (besides), a large head[2] and a small person.
Who, friend, your goodman? No, sister, my round, brass pot.
He champs on being mounted[3] so as to scatter one's wits,
And is pleased on being pressed by one's thighs:
He is very powerful, although of few years.
Who, friend, your goodman? No, sister, my horse.

NOTE 1.—Lit., heat, warmth.

NOTE 2.—Lit., mind. This refers to its shape.

NOTE 3.—More literally, वह धमककर चढ़ता है.

GLOSSARY.

लोटा. *m.* A brass pot, pipkin.

धमक, or धमककर. *v. i.* To thump; flash.

दाबत, *i. e.* दाबता है. *v. t.* To squeeze, press down.

मुकरी ।

अति सुन्दर जग चाहत जाकौं ।
मैं भी देख लुभानी वा कौं ॥
देखत रूप भयो जौं टोना ।
क्यौं सखि सज्जन ना सखी सोना ॥ २४ ॥
निस दिन आंगन ऊभौ रहै ।
छांह धूप सब ऊपर सहै ॥
वा के देखे लगै न भूख ।
क्यौं सखि सज्जन ना सखी रूख ॥ २५ ॥

MUKRÍS.

He is very fair, desired by all the world,
And I also, on seeing him, long for him,[1]
His appearance acting like a charm on the beholder.
Who, friend, your good man? No, sister, gold.
Day and night he remains erect in the courtyard,
Enduring the heat (of day) and shade (of night):
On seeing him one does not feel hungry.
Who, friend, your goodman? No, sister, a tree.

NOTE 1.—Another reading met with is, भुलानी.

GLOSSARY.

लुभानी, from लुभाना (*s.* लुभ् = to covet.) *v. t.* To desire, covet.

ऊभौ. *adj.* Erect, standing.

धूप (*s.* धूप् = to heat.) *f.* Sunshine. It is a masculine noun according to the author of the धोधरभाषाकोष.

भूख (*s.* बुभुक्षा = hunger.) *f.* Hunger.

QUESTIONS.

1. What is the meaning of the word मुकरी?
2. Determine the tenses of all the verbs occuring in the first and second मुकरी.
3. Enumerate, and exemplify, the different uses of the Presumptive Imperfect tense.
4. वा सों मेरो भयो जु मेल. What meaning do you give to जु?
5. क्यों सखि, etc. Who asks the question?
6. Give the English equivalents of the following Sanskrit roots :—

a. भू.	*d.* ली.
b. मिल्	*e.* रञ्ज्.
c. श्रय्.	*f.* गम्

7. छठेछमासे, etc. Parse the whole down to हिलावै.
8. Give the etymology of :—

a. सज्जन.	*d.* चोली.
b. सखि.	*e.* ऊंट.
c. हाथी.	*f.* कुत्ता.

9. Translate into idiomatic Hindí :—

   a. Avoid extremes; and shun the fault of such
   Who still are pleased too little or too much.

   b. Envy not greatness: for thou mak'st thereby
   Thyself the worse, and so the distance greater.

10. What prepositions take के? Are there any that can be used without this sign?

१४ अध्याय ।

अथ हियहुलास ।

दोहा ।

प्रथमें ता कौ सुमिरियै जिन दीन्हौं गुर ज्ञान ।
ज्ञानी गुन गावै सदा ध्यानी धरै जु ध्यान ॥ १ ॥
अम्बर थांभ्यौ थंभ बिन धरती अधर धराव ।
मनुष रूप ह्वै अवतर्‌यो देखत कलि कौ भाव ॥ २ ॥
वा बिन तीनौ लोक में नाहीं दूजो कोय ।
मन में निश्चै जानियै होनी होय सु होय ॥ ३ ॥
अब कछु बरनौं रीति रस रस ही जग कौ जीय ।
रसना रस कौ यस कहै सुनि सुख पावै हीय ॥ ४ ॥
हिय हुलास या ग्रंन्थ कौ राख्यौ नाम बिचार ।
या में सिगरे राग के रचे रूप श्रृंगार ॥ ५ ॥

CHAPTER XIV.

HEART'S DELIGHT.

COUPLETS.

Let us first invoke Him Who has given us learned preceptors,[1]

Whose virtues the wise ever extol, and upon Whom the thoughtful ever place their thoughts ;

He who supported the firmament without pillars, and suspended the earth in empty space ;

He Who, in the form of man, on beholding the (terrible) nature of the Iron Age, descended upon this earth.

In the three worlds[2] there is none other besides Him:

Know for certain, (O Sir), that 'the to-be, will be.'

I will now relate to you somewhat of *rasa*,[3] for *rasa* is the soul of the world:

The tongue praises it, and on hearing it one's heart takes delight.

After due reflection I have bestowed upon this book the name of 'The Delight of Hearts,'

For in it are set forth the form and nature of (all) the musical modes.

Note 1.—Most texts read गुरु instead of सुर.

Note 2.—Another reading is भावित तीनों लोक.

Note 3.—Consult Forbes' *Hindustáni Dictionary*, page 429.

Glossary.

ध्यानी (*s.* ध्यै = to meditate.) Contemplative, thoughtful, meditative.

थांभ्यो, *i. c.* थांभा (*s.* स्तभ् = to be fixed.) *v. t.* To support.

थंभ (*s.* स्तम्भ = a post.) *m.* A post, pillar.

अवतर्‌यो, for अवतार लिया.

निश्चे (*s.* निर + चि = an affirmative particle + to collect.) *adj.* Undoubted, certain; certainly.

हुलास (*s.* उल्लास = joy.) *m.* Joy, pleasure, gladness.

ग्रन्थ (*s.* ग्रन्थ् = to arrange.). *m.* A book.

टोहा।

आद नाद अनहद भयौ ता तें उपज्यौ वेद।
पुनि पायौ वा वेद में सकल सृष्टि कौ भेद॥ ६॥

प्रान पज्यो षट राग सुनि तब उपज्यौ बैराग।
बारे तरुने वृद्ध कौं ता तें भावत राग॥ ७॥
जग कौ धीरज राग है राग रूप की खान।
मन मंजन सेा राग है राग प्रेम के प्रान॥ ८॥
सुख कौ दाता राग है राग रूप कौ भेाग।
या ही तें सब कहत हैं राग रंग संयेाग॥ ९॥
राग हरै सब रेाग कौं राग चहै रस भेाग।
बिरही झुरै जु राग कौ उपजै महा वियेाग॥ १०॥

COUPLETS.

In the beginning there came the mystical sound 'OM!' from which sprang the Vedas:

Again, in these Vedas was found the secret of all creation.

Hearing the six musical modes, life manifested itself[1], and then arose devotion,

For which reason music pleases alike, the child, the young, and the old.

Music is the stay of the world; music is a mine of beauty;

Music is the purifier of the mind[2]; music is the soul of love;

Music is the bestower of happiness; music is the enjoyment of beauty,

And, accordingly, all say of it, 'music and pleasure go together.'

Music drives away every (mental) infirmity; music calls for pleasure and enjoyment:

Great loneliness has arisen for the lonely wight that longs for[3] (the sweet sound of) music.

NOTE 1.—In the shape of Brahmá, the Creator.

NOTE 2.—The College Edition is understood to read, तन.

NOTE 3.—Lit., he who withers, etc.

GLOSSARY.

अनहद or ओम्, the mystic sound of the Deity.

सृष्टि (*s.* सृज् = to create.) *f.* Creation, creation of the world.

मंजन (*s.* मज्ज् = to clean.) *m.* Bathing, ablution.

भोग (*s.* भुज् = to eat.) *m.* Pleasure, enjoyment.

अथ राग रागिनी नाम ।

दोहा ।

भैरौं की धन भैरवी बंगाली बैरारि ।
मधुमाध्वो अरु सिन्धुवी पांचौ विरहनन नारि ॥ ११ ॥
टोडी गौरी गुनकली खंबावति कोकब्ब ।
मालकौस की रागिनी गावत अति दुर्लब्ब ॥ १२ ॥
रामकली पटमंजरी और कहौं देसाख ।
ये नारी हिंडोल की ललित बिलावल राख ॥ १३ ॥
देखी नट अरु कान्हरा केदारा कामोद ।
दीपक की प्यारी सबै महा प्रेम परमोद ॥ १४ ॥
धनासिरी आसावरी मारू बहुरि बसंत ।
सिरी राग की रागिनी मालसिरी है अंत ॥ १५ ॥
भूपाली अरु गूजरी देसीकार मलारि ।
तनक बियोगिनि कामिनी मेघ राग की नारि ॥ १६ ॥

The Names of the Male and Female Musical Modes.

Couplets.

The wives[1] of Bhairauṅ are, Bhairaví, Bangálí, Bairári,

Madhumádhví and Sindhuví,—five lonely women.

Toḍí, Gaurí, Gunakalí, Khambáwatí, and Kokaba,

Are the female modes of Málakausa, and they sing with exceeding skill.

Rámakalí, Paṭamanjarí, and another which I call Deshákha,

These, with Lalita and Biláwala,[2] are the wives of Hinḍola.

Dekhí, Naṭa, Kánhra, Kedára, and Kámoda,

Are all very loving and dear to Dípaka.

Dhanásirí, Áswarí, Márú, and Basanta,

Are the female modes of Sirí, and the last is Málasirí.

Bhúpálí, Gújrí, Deshíkára, Malára,

And the bereaved lady Tanaka, are the loving wives of the Megha mode.

Note 1.—Some texts read, धुन, and others again धुनि.

Note 2.—Lit., (to these) place Lalita and Biláwala.

Glossary.

रागिनी (*s.* रञ्ज् = to colour.) *f.* A mode in music.

धन, *i. e.* धुन or धुनि (*s.* ध्वन् = to sound.) *f.* Musical sound.

परमोद, *i. e.* प्रमोद (*s.* प्र+मुद् = much+to be pleased.) *m.* Pleasure, delight.

अथ राग गुण बर्नन ।

भैरौं सुर सुरता कहैं कोल्हू चलै जु धाय ।
मालकौस तब जानियै पाहन पिघल बहाय ॥ १७ ॥

चलै हिंडोलो आप ते सुनत राग हिंडोल ।
बरषै जब घन धार अति मेघ राग के बोल ॥ १८ ॥
सिरी राग के सुर सुने सूखै वृक्ष हराय ।
दीपक दीपक बरि उठै कोऊ जानै गाय ॥ १९ ॥

A DESCRIPTION OF THE NATURE OF THE (DIFFERENT) MUSICAL MODES.

COUPLETS.

The Bhairaun notes [1] when sung accurately cause the sugar-mill to fly round;

And know (those you hear to be the notes of) the Málakausa mode when stones melt away.

On hearing the Hindola mode the swing moves of itself;

And it rains in torrents when the Megha mode is sung.

On hearing the notes of the Sirí mode even withered trees become green;

While the lamp burns brightly [2] if one but know how to sing the Dípaka mode.

NOTE 1.—स्वर is found in a good many editions.

NOTE 2.—Also बरि उठै.

GLOSSARY.

सुर (*s.* स्वर = a note in music) *m.* A note, tone, melody.

सुरता (*s.* स्मृति = memory) *f.* Accuracy, attention.

पिघल (*s.* प्र + गल् = much + to ooze.) *v. i.* To melt.

हिंडोलो, *i. e.* हिंड़ोला (*s.* हि + दुल् = a prefix + to shake.) *m.* A swing.

धार (*s.* धृ = to fall.) *f.* A stream.

हराय, *i. e.* हरा होना है.

बरि, *i. e.* बर. *v. i.* To burn.

अथ राग आलाप समय ।

पिछले पहरे निस समय भैरौं राग बखान ।
मालकौस तब गाइयै जब लौं निकसै भान ॥ २० ॥
एक पहर दिन चढ़े तब कह्यौ राग हिंडोल ।
ठीक दुपहरी के समय दीपक के सुर बोल ॥ २१ ॥
सिरी राग चौथे पहर जब लौं दिन अँधियाय ।
मेघ राग जब ही भलौ जबै मेघ बरषाय ॥ २२ ॥
फागन में ये राग सब जागत आठौं जाम ।
अष्ट जाम में निस समें एक जाम विश्राम ॥ २३ ॥

अथ राग की ऋतु बर्नन ।

भैरौं सरद कौसिक सिसिर और हिंडोल बसंत ।
दीपक ग्रीषम हेम श्री मेघ सुपावस अंत ॥ २४ ॥

(THE CORRECT) TIME TO SING THE (VARIOUS) MODES.

COUPLETS.

Sing the Bhairauṅ mode during the last watch of the night,

And the Málakausa mode just before sunrise.

Sing the Hiṇḍola mode when one watch of the day has passed,

And the Dípaka mode exactly at mid-day.

The Sirí mode (ought to be sung) during the fourth watch, towards the close of the day;

And the Megha mode is most suitably (sung) when the clouds pour down rain.

In the month of *Phágana* all these modes are awake during the eight watches—

(Or, rather), they are at rest only one watch [1] at night during the whole eight watches.

THE SEASONS DURING WHICH THE MODES (OUGHT TO BE SUNG.)

Bhairaun in Autumn, Kaushika[2] in the Cold Weather, and Hiṇḍola in Spring;

Dípaka in The Hot Season, Sirí in Winter, and Megha towards the end of the auspicious Rainy Season.

NOTE 1.—The first watch of the night.

NOTE 2.—That is मालकोस.

GLOSSARY.

आलाप (*s.* आ + लप् = all around + to utter.) *f.* Prelude to singing.

पिछले (*s.* पश्चात् = after.) *adj.* Last, hindermost.

भान, *i. e.* भानु (*s.* भा = to shine.) *m.* The sun.

अँधियाय, *i. e.* अंधेरा हो.

जाम (*s.* याम = a watch, from या = to go.) *m.* The eighth part of the natural day or night.

सरद, *i. e.* शरद (*s.* शृ = to injure.) *f.* Autumn.

सिसिर, *i. e.* शिशिर (*s.* शश् = to go.) *m.* The Cold Season. It is a feminine noun according to the author of the श्रीधरभाषाकोष.

बसंत (*s.* वस् = to remain.) *f.* Spring.

हेम, *i. e.* हिम (*s.* हन् = to injure.) *m.* Winter.

अथ बाजे बर्नन ।

जग में सब सुरता कहैं बाजे साढ़े तीन ।
खाल तार अरु फूंक पुनि अर्ध ताल सुर हीन ॥ २५ ॥
खाल नगारौ ढोल डफ़ और पखावज जान ।
तार तँबूरा बीन है बहुरि रबाब बखान ॥ २६ ॥
फूंक नफीरी बांसुरी सहनाई करनाय ।
ताल खंजरी झाँझ सब बाजे दिये बताय ॥ २७ ॥

अथ गान आसन ।

बैठै आसन ऊंट कौ तब हो शुद्ध अलाप ।
चलते लेटे सुर भरै मानौ महा कलाप ॥ २८ ॥

अथ भेरों स्वरूप बर्नन ।

भैरौं शिव छवि सिर जटा सेत बसन तिर नैन ।
मुण्डन की माला गरे सिद्ध रूप सुख दैन ॥ २९ ॥

A DESCRIPTION OF THE DIFFERENT MUSICAL INSTRUMENTS.

COUPLETS.

All intelligent people say[1] that there are only three and a half kinds of musical instruments in the world:

The skin, the string, and the wind instruments, and again the noteless half got from clapping the hands.

The skin ones know as the drum, kettle-drum, tambourine, and half-drum;

While the string ones are said to be, the guitar, the lute, and rebeck.

The wind instruments are, the trumpet, the flute, the clarion, and *karná*,

And the noteless ones, the timbrel and cymbal—these are all the musical instruments as they have been described.

THE POSITION (IN WHICH ONE OUGHT TO SIT WHILE) SINGING.

If one sit down as does the camel, then is the prelude perfect;

But for one to pipe while moving along, or lying down, is a positive calamity[2]!

A DESCRIPTION OF THE APPEARANCE OF THE BHAIRAUŃ MODE.

Bhairauń has the comeliness of a Shiva[3], matted hair on his head, white clothes on, and three eyes;

He has a necklace of skulls around his neck, is a demigod in appearance, and a bestower of happiness.

NOTE 1.—Another reading is, सब सुरता के.

NOTE 2.—Lit., a multitude, assemblage, heap (of unmeaning sounds.)

NOTE 3.—भेरों की शिव की सी छवि है.

GLOSSARY.

बाजे (*s.* वाद्य = a musical instrument.) *m.* A musical instrument of any kind. Also बाजन.

साढ़े (*s.* स + अर्द्ध = with + half.) *adj.* One half more.

तार (*p.* تار *tár* = a thread, etc.) *m.* A wire; string of a musical instrument.

ताल (*s.* तड् = to beat) *m.* A kind of cymbal played with a stick; chime; time in music, clapping the hands.

ढोल. *m.* A kettledrum.

दफ (*p.* دف *daf* = a small tambourine.) *m.* A tambourine.

पखावज. *f.* A kind of drum.

तँबूरा (*a.* تنبور or طنبور = a kind of guitar.) *m.* A Turkish guitar.

बीन (*s.* वीणा = a lute.) *f.* The Indian lute. Also बीणा.

रबाब (*p.* رباب *rabáb* = a rebeck.) *m.* A rebeck.

नफीरी (*p.* نفيري *nafíri* = a kind of trumpet.) *f.* A trumpet.

सहनाई, *i. e.* **शहनाई** (*p.* شهنائي *shahnáí* = a clarion.) *f.* A clarion, hautboy.

करनाय, *i. e.* **करना** (*p.* كرنا *karná* = a kind of trumpet.) *m.* A trumpet.

खंजरी. *f.* A timbrel.

झांझ (*s.* झर्ज् = to utter.) *f.* Cymbals.

लेटे. *v. i.* To lie down, recline.

अलाप (*s.* आ + लाप = an art; a division of time + to obtain.) *m.* Assemblage.

तिर, *i. e.* तीन.

सवैया ।

शिव मूरति भैरौं कौं भाव बन्यो तिर नेत्तर मुण्डकी मालगरै।
पट सेत सबै तन में पहिरै हृदयै भगवान कौ ध्यान धरै ॥
तिरसूल विराजत है कर में सब भामिनि कौ मन लेत हरै।
तन छार लगे दुति दूनि भई चित चाहनि में जिय जात छरै॥ १॥

अथ रागिनी स्वरूप ।

दोहा ।

शिव पूजत कैलास पर दोऊ कर में ताल ।
सेत चीर अँगिया अरुन रूप भैरवी बाल ॥ ३० ॥
भस्म पिटारी कर गहै हाथ लिये तिरसूल ।
बंगाली व्याकुल भई गई सबै सुधि भूल ॥ ३१ ॥
कानन फूल दूपहरिया कर कंकन शृंगार ।
सीस केस सोहत छुटे सेत बसन बैरार ॥ ३२ ॥
कंचन तन लोचन कमल नागरि महा अनूप ।
पिय पै बैठी हँसति है मधुमाध्वी इह रूप ॥ ३३ ॥
पुहप कदम कानन धरै पहिरै बस्तर लाल ।
क्रोधवंत तिरसूल कर लिये सिन्धुवी बाल ॥ ३४ ॥

SAWAIYÁ.[1]

Bhairaun possesses the nature and appearance of Shiva, three eyes, and a necklace of skulls around his neck ;

All his body is clad in white raiment, and in his heart he contemplates the Supreme God.

A trident shines in his hand, (while his manly form) captivates the minds of all the fair ones[2];

The ashes smeared on his body double his splendour; his loving glances go to one's heart like darts.

ON THE APPEARANCE OF THE FEMALE MODES OF BHAIRAUṄ.

COUPLETS.

She worships Shiva on Mount Kailása[3], with cymbals in both her hands;

Her clothes are white and her bodice is red: Bhairaví is of juvenile appearance.

With a pitcher of ashes in one hand, and a trident in the other,

Bangálí is restless; all her senses have taken leave of her.

In her ears are *dupahariyá* flowers, on her hands bracelets and ornaments;

On her head her hair is seemingly dishevelled: Bairárí has white robes on.

Fair-bodied, lotus-eyed, very clever, and of incomparable (beauty),

As she sits laughing beside her beloved: such is the form of Madhumádhví.

With flowers of the *kadama* tree in her ears, attired in red apparel,

Wielding a trident in her hand, the (fair) young Sindhuví (appears) angry.

NOTE 1.—There are 31 'instants' in the सवैया or सवाया, the cæsura coming after the 16th. Its last foot must be a trochee.

NOTE 2.—That is to say, his own female modes.

NOTE 3.—A peak in the Himmalayas, which Hindoos believe to be the residence of Mahádeo and Kuvera.

GLOSSARY.

तिरसूल, *i. e.* **त्रिशूल** (*s.* त्रि + शूल = three + darts.) *m.* A trident; the weapon of Shiva.

भामिनि, *i. e.* **भामिनी** (*s.* भाम = a passionate woman.) *f.* A woman, lady, passionate woman.

दुति, *i. e.* द्युति (*s.* द्युत् = to shine.) *f.* Beauty, splendour.

दूनि, *i. e.* दूनी (*s.* द्विगुण = double.) *adj.* Double, twofold.

छरे, *i. e.* छर (*s.* शल् = to go.) *f.* A staff, pike, pole.

कैलास, *i. e.* कैलाश (*s.* कैलास = crystal.) *m.* A mountain so called.

अंगिया (*s.* अङ्ग = the body.) *f. m.* A bodice.

अरुन, *i. e.* अरुण (*s.* ऋ = to go.) *adj.* Red.

दूपहरिया. *m.* A kind of flower so called, *Pentapetes Phœnicea.*

नागरि, *i. e.* नागरी (*s.* नगर = a city.) *f.* An artful woman.

पुहप, *i. e.* पुष्प. *m.* A flower.

बस्तर (*s.* वस् = to put on.) *m.* Clothes, clothing.

क्रोधवंत (*s.* क्रुध् = to be angry.) *adj.* Angry. Also क्रोधवान.

अथ मालकोस स्वरूप बर्नन ।

दोहा ।

मालकौस नीले बसन सेत छरी है हाथ ।
मोतिन की माला गरे सिगरी सखियां साथ ॥ ३५ ॥

सवैया ।

कौसिक की उपमा है भली तन गोरे बिराजत है पट लीलौ ।
माल गरै कर सेत छरी रस प्रेम छक्यौ जिय छैल छबीलौ ॥
नागरि रूप उजागरि लै संग डोलत है सुख सों गरबीलौ ।
कामिनि कौ मन मोहत है मन भावत रूप अनंग रसीलौ ॥ २ ॥

A DESCRIPTION OF THE APPEARANCE OF THE MÁLAKAUSA MODE.

COUPLET.

Málakausa has yellow apparel on, a white cane in his hand,
A pearl necklace around his neck, and all his fair ones are with him.

SAWAIYÁ.

Kaushika is of goodly appearance: on his fair body shines yellow vesture,

On his neck a necklace, in his hand (he holds) a cane: a gay fop sated with pleasure.

Wandering about with a sly, pretty one, proud from (sheer) happiness,

Fascinating the minds of the fair, of pleasing form, charming as a Cupid.

GLOSSARY.

लीलो (*s.* नील = blue.) *adj.* Blue, dark blue.

छरी, *i. e.* छड़ी. *f.* A cane, stick.

उपमा (*s.* उप + मा = like + to measure.) Like, resembling.

छक्यो, *i. e.* छका है. *v. i.* To be satiated.

छैल. *m.* A fop. Also छैला.

छबीलो. *adj.* Handsome, comely.

गरबीलो (*s.* गर्व्व = to be proud.) *adj.* Proud, conceited.

मोहत, *i. e.* मोहता है (*s.* मुह् = to be foolish.) *v. t.* To charm, fascinate.

अथ रागिनी स्वरूप बर्नन ।

दोहा ।

टोडी कर बीना गहै गावति पिय के हेत ।
चंचल छबि मृग लोचनी पहरे बस्तर सेत ॥ ३६ ॥
गौरी छबि अति सांवरी अम्ब कोंप धरे कान ।
तिरषा तन तप काम की गावत मीठी तान ॥ ३७ ॥
छुटे केस तन गुनकली बैठी पिय के पास ।
नीची ग्रीवा करि रही अति ही चित्त उदास ॥ ३८ ॥

खम्बावति गोरे बदन गावति कोकिल बैन ।
अति आतुर चातुर खरी कामवंत दिन रैन ॥ ३९ ॥
कोकब कामिनि निस समें जागी पिय के संग।
रति मानैंकै छीन तन अंग अंग में रंग ॥ ४० ॥

A DESCRIPTION OF THE FEMALE MODES (OF MÁLAKAUSA.)

COUPLETS.

Ṭoḍí, with guitar in hand, sings to please her lover;

She is restless, fair, gazelle-eyed, and has white robes on.

Gaurí, whose beauty is of the duskiest, has lotus buds in her ears,

Her body is burnt through excess of love; she sings in sweet tones.

With dishevelled hair (partly obscuring her) person, Gunakali sits beside her lover;

She remains with her head bent down, (appearing) very sad in mind.

Khambáwatí is fair of body, and sings with the voice of a cuckoo;

She is very restless, clever, and full of love by day and night.

The fair Kokaba keeps watch beside her loved one throughout the night;

Through her excessive love her body (has grown) thin: there is beauty (and symmetry) in her every limb.

GLOSSARY.

बस्तर, the same as **बस्त्र**.

कोंप, or **कोंपल**.

तिरषा (*s.* **तृष्** = to thirst.) *f.* Thirst. Also **तृष** and **तृषा**. **तृषित**, thirsty.

तप (*s.* **तप्** = to heat.) *f.* Fever.

गीवा (*s.* **गॄ** = to swallow.) *f.* The neck. Also **गीवा**.

कोकिल (*s.* **कु** = to sound.) *f.* The black Indian cuckoo, *Cuculus*. **कोकिल बैनी**, having a voice like that of the cuckoo, eloquent.

आतुर (*s.* आ + तुर् = all around, etc., + to hasten.) *adj.* Perplexed, चातुर, *i. e.* चतुर.

अथ हिंडोल स्वरूप बर्नन ।

दोहा ।

पीत बसन हिंडोल के जु हिंडोरे माहिं ।
सखी झुलावति चाव सों गाय गाय मुसुकाहिं ॥ ४१ ॥

सवैया ।

कीन्ह बनाव महा छबि सुंदर भावत बैठ्यो हिंडोलहिं डोलै ।
झोक झुलावत ओर दुहूं सब गावति हैं सखियां मुख खोलै ॥
गोरो सौ गात दिपात खरौ मनौ दामिनि सी दुति देखति सोलै ।
बस्तर पीत लियै रस रीति अनंग सेा सेाहै हँसै मृदु बोलै ॥ ३ ॥

A DESCRIPTION OF THE FORM OF THE HINḌOLA MODE.

COUPLET.

Hinḍola is clad in yellow robes,[1] and as (he reclines) in his swing

His fair companions coquettishly push him backwards and forwards, singing and smiling the while.

SAWAIYÁ.

Hinḍola is decked out with great and pleasing grace, and as he sits in his swing,

He is pushed in both directions by his female attendants,[2] who all sing with open mouths.

He has an extremely fair body which gives forth, as it were, the splendour of lightning ;[3]

Attired in yellow apparel, he appears to have the winsome ways of a Cupid, as he laughs and gently speaks.

NOTE 1.—Another reading met with is, पीत बसन गोरे बदन हिंडोरे सखि माहिं.

NOTE 2.—That is to say, his own six female modes.

NOTE 3.—सोले is taken by some as part of the verb सालना, to pierce, etc.

GLOSSARY.

झुलावति, *i. e.* झुलाती हैं. *v. t.* To swing, shove a swing.

बनाव. *m.* Decking one's self, dressing.

झोक. *f.* A shove, push, jolt.

दीपात, or दीप्तिमान (*s.* दीप् = to shine.) *adj.* Radiant, luminous.

सोले, *i. e.* सो लई है.

सोहै, *i. e.* सोहता है.

अथ रागिनी स्वरूप बर्नन ।

दोहा ।

रामकली नीले बसन कंचन सी सब देह ।
पिकबानी गावति खड़ी पिय के प्रेम सनेह ॥ ४२ ॥
बिरह भरी पटमंजरी मन मलीन तन छीन ।
सखी सीख अति देत है भई प्रेम आधीन ॥ ४३ ॥
पिय के कर पर कर धरै अति व्याप्यौ तन काम ।
तन दुरबल देसाख है महा बिरहिनी बाम ॥ ४४ ॥
ललित गरै माला पुहप सुंदर तरुनी जान ।
गोरी छवि बस्तर अरुन नयन काम के बान ॥ ४५ ॥
कामदेव कौ ध्यान धरि गावत गीत संगीत ।
करति शृंगार बिलावली लै लै बस्तर पीत ॥ ४६ ॥

A Description of the Female Modes (of Hindola.)

Couplets.

Rámakalí has a blue dress on; her whole body resembles gold;

She stands and sings with the voice of a cuckoo, (full of) love and affection for her lord.

Paṭamanjarí is very lonely, sad in mind, and wasted in body;

She gives much admonition to her companions, and has become dependent on love.

Her hand placed in the hand of her lover, very much overcome by desire,

The body of Deshákal[1] is greatly wasted,—she is a very lonely damsel.

Lalita, who has a string of flowers around her neck, know to be a beautiful young woman;

She is fair of form, has dark-red clothes on, (and the glances of) her eyes (are like so many) Cupid's shafts.

Her thoughts intent on Love, she sings in tune:

Biláwalí continues to deck herself out with jewels and yellow clothes.

Note 1.—देखात is found in a few copies.

Glossary.

पिकवानी is the same as कोकिलवानी.

पुहप (*s.* पुष्प = to flower.) *m.* A flower. Also फुप and पहुप.

तरुनी, *i. e.* तरुणी (*s.* तरुण = young.) *f.* A young woman.

संगीत, or सङ्गीत (*s.* सङ्ग = meeting, uniting.) *m.* The art of music; singing. Read:—सङ्गीत से गीत गातो.

पीत (*s.* पा = to drink.) *adj.* Yellow. Also पीला.

अथ दीपक राग स्वरूप वर्नन ।

दोहा ।

दीपक गज की पीठ पर बैठ्यौ बागौ लाल ।
मुक्त माल सोभित गरै चहुं दिस सिगरी बाल ॥ ४७ ॥

सवेया ।

दीपक कौ परताप बड़ौ चढ़ि बैठ्यौ गयंद की पीठ विराजै ।
अम्बर राते शरीर सबै मुकतान की साल गरे छवि छाजै ॥
संग सखी सब सोहति हैं तिन माहिं जो आप गयंद सौ गाजै ॥
सांवरौ रूप सरूप बन्यौ दुति देखत दुःख सबै तन भाजै ॥४॥

A DESCRIPTION OF THE FORM OF THE DIPAKA MODE.

COUPLET.

Dípaka is seated on the back of an elephant, clad in scarlet robes.

His neck is beautified by a pearl necklace, and all his fair ladies are with him.

SAWAIYÁ.

Great is the glory of Dípaka as he sits resplendently on the back of an elephant;

Scarlet robes adorn all his body, and a pearl necklace adds grace to his neck.

Around cluster all his fair companions, while he, in their midst, roars like an elephant;

(And although) sallow in appearance, (yet) is he so winsome that on seeing his splendour all sorrow leaves one's body.

GLOSSARY.

बागौ, *i. e.* **बागा** (*s.* **वस्त्र** = clothes.) *m.* Vestment, dress.

परताप, *i. e.* **प्रताप** (*s.* **प्र** + **तप्** = much + to shine.) *m.* Majesty; splendour.

गयंद (*s.* गजेन्द्र = Indra's elephant, from गज + इन्द्र = elephant + chief.) *m.* A large and costly elephant.

छाजे, *i. e.* छाजती है (*s.* छद् = to cover.) *v. t.* To thatch, cover.

गाजे, *i. e.* गाजता है (*s.* गर्ज = to sound.) *v. i.* To roar.

भाजे, *i. e.* भाजता है. *v. t.* To flee, run away.

अथ रागिनी स्वरूप बर्नन ।

दोहा ।

देसी अति बस्तर हरे काम सताई नार ।
पति कौं ठेल जगावती मिसकै बारम्बार ॥ ४८ ॥
अरुन बरन सिगरे बसन नटवासी नट नारि ।
दोऊ कांधे कर धरे पिय तन रही निहारि ॥ ४९ ॥
सीस पत्र गजदंत कौ कर बांकी तरवारि ।
मोर कंठ के बरन है रूप कान्हरौ नारि ॥ ५० ॥
सीस जटा सब तन लटा गरै जनेऊ नाग ।
केदारौ यह रूप है धरै ध्यान बैराग ॥ ५१ ॥
कामवंत कामोद है पीत बसन तन तास ।
अम्ब तरै बैठी हँसति बिछरी पिय कौ पास ॥ ५२ ॥

A DESCRIPTION OF THE FEMALE MODES (OF DÍPAKA.)

COUPLETS.

The robes of Deshí are dark-green; she is a woman so distressed by love,

That she repeatedly jostles and wakes up her lord, as if by mistake,[1]

The dress of the tumbler-like damsel Naṭa is of a dark-red colour throughout:

With both hands placed on his two shoulders, she continues to admire the figure of her lord.

On her head is a leaf of ivory, in her hand a bent sword:

The hue of the damsel Kánhra, is the hue of the peacock's breast.

On her head is matted hair, all her body is wasted, around her neck is a Brahmanical thread of snakes;

Her thoughts are towards asceticism: this is the appearance of Kedára.

The loving Kámoda is attired in a yellow brocaded dress.

She smiles as she sits under a (shady) mango tree, apart from, but near her lord.

NOTE 1.—मिसकै, *i. e.* मिस करके, is supposed to be the text of the College Edition. Many copies, however, read सिसकै, *i. e.* सिसककर, having sobbed.

GLOSSARY.

ठेल, or ठेलकर. *v. t.* To shove, push.

पत्र (*s.* पत् = to fall.) *m.* A leaf.

गजदंत (*s.* गज + दन्त = elephant + tooth.) *m.* Ivory.

मोर (*s.* मयूर = a peacock.) *m.* A peacock.

लटा. *adj.* Thin, lean, emaciated.

जनेऊ (*s.* यज्ञोपवीत.) *m.* A Brahmanical thread.

तास. *m.* Brocade, cloth of gold.

अथ श्री राग स्वरूप वर्नन ।

दोहा ।

सिरी राग के कर कमल भूप रूप पट लाल ।
बरष अठारह कौ बरन गावत कंठ रसाल ॥ ५३ ॥

सवैया ।

बर्ष अठारह कौ बरन्यौ मुख देखत ही सब के मन भावै ।
बाम सबै बस के अपनी गुन गायकै भाव तें भेद बतावै ॥
रातौ जो बागौ बिराजत है कर बारिज फूल लिये मुसुकावै ।
भूप के रूप सरूप बन्यौ सब ही में भलो सिरी राग कहावै ॥५॥

A DESCRIPTION OF THE APPEARANCE OF THE SIRÍ MODE.

COUPLET.

In the hand of the Sirí mode is a lotus flower, he is of kingly appearance, and has red robes on;

He is some eighteen years of age and sings sweetly.

SAWAIYÁ.

He is said to be eighteen years of age; on seeing his handsome features the minds of all are pleased;

He has brought all his wives into his power, and singing his own virtues naively explains their meaning.

He is gaudily attired in red robes, has a lotus flower in his hand, and smiles;

Of Kingly form and mien, the Sirí mode is said to be the handsomest (of all the modes.)

GLOSSARY.

अठारह (*s.* अष्ट + दशन = eight + ten.) *adj.* Eighteen.

रसाल (*s.* रस + आ + ला = taste + all around, etc. + to take.) *m.* The sugar-cane; sweetness; hence **रसाल से**, sweetly.

कहावै, *i. e.* **कहाता है** (*s.* कथ् = to say,) *v. i.* To be called, be named.

अथ रागिनी स्वरूप बर्नन ।

दोहा ।

धनासिरी बिरहनि बड़ी हृदये बिरह अपार ।
सब तन पियरौ ह्वै रह्यौ निपट छीन तन बार ॥ ५४ ॥
चंदन टीकौ भाल पर गरै नाग कौ हार ।
छवि अति सुन्दरि सांवरी आसावरी कुमार ॥ ५५ ॥
मारू के माला गरै पिये प्रेम मद मात ।
तरुनी सुन्दरि सांवरी बैठी अति अलसात ॥ ५६ ॥
मोर पक्ष सिर पर धरै बस्तर पीत बसंत ।
कान फूल जेा अम्ब कौ चहुं दिस भंवर भ्रमंत ॥ ५७ ॥
मालसिरी दुरबल बदन सखी हाथ पर हाथ ।
चहूं ओर पति कौ तकति चहै मदन कौ साथ ॥ ५८ ॥

A DESCRIPTION OF THE FEMALE MODES (OF SIRÍ.)

COUPLETS.

Dhanásirí is very lonely; in her heart is great loneliness;
All her body is yellow; she is a lady very wasted in person.
There is a sandalwood mark on her forehead, and around her neck is a necklace of snakes:
The delicate Ásáwarí is extremely pretty (although) sallow.
Márú has a necklace around her neck, and is intoxicated with love of her lord;
She is young, charming, and dark, and reclines very languidly.[1]
Basanta[2] has a peacock's feather placed on her head, and yellow clothes on:
Around the lotus flower in her ear the bees continue to hum.
Málasirí is delicate in body and has her hand placed in that of her companion:
She stares all around at her lord, desiring the companionship of Love.

NOTE 1.—Also, तरुनी सांवरि सुन्दरी बैठी अलिपन सात.

NOTE 2.—Bombay prints for most part read लसंत, and in the second line भंवर भमंत.

GLOSSARY.

अपार (*s.* अ+पार = not + shore.) *adj.* Boundless, limitless.

पियरो, *i. e.* पीला.

टीकौ, *i. e.* टीका (*s.* तिलक, a mark on the forehead, from तिल, sesamum.) *m.* A mark or marks made on the forehead with coloured earths, etc.

मात (*s.* मत्त = intoxicated, from मद्, to rejoice.) *adj.* Intoxicated, pleased, delighted.

अलसात, *i. e.* आलस्य से (*s.* अ + लस = not + to shine.) *m.* Laziness. Also आलस. अलसाना, to dose; अलसट, indolence.

भमंत, *i. e.* भ्रमण करते हैं (*s.* भ्रम् = to wander about.) *v. i.* To wander.

मदन (*s.* मद् = to be pleased.) *m.* The god of love, Cupid.

अथ मेघ राग स्वरूप बर्नन ।

दोहा ।

स्याम बसन जो मेघ है गहै हाथ तरवार ।
अति आतुर चातुर खरौ गावत सुरत बिचार ॥ ५९ ॥

सवेया ।

मेघ मलार महा अति सुन्दर इंदर की छबि आप बन्यौ है ।
पहरे पट स्याम गहै तरवार जौ माल गरे इहि भांति ठन्यौ है ॥
जैसौ जहां चाहिये जोई अंग सेा तैसी भांती में आप धज्यौहै ।
कामकौआतुरहैअतिहीतियकीरतिकौचितचावबन्यौहै॥६॥

A DESCRIPTION OF THE APPEARANCE OF THE MEGHA MODE.

COUPLET.

Megha, who is attired in black, has a sword grasped in his hand:

Very restlessly (yet) skilfully he stands up[1] and sings with a care to the notes.

SAWAIYÁ.

Megha Malára is very handsome; he has assumed the comeliness of an Indra.

He is attired in black, has a sword grasped in his hand, and a necklace placed around his neck: this is how he is decked out.

Where, and as they ought to be, there, and of that description are his limbs:

He is very restless from love of his fair ones, and is ever thinking of and desiring carnal knowledge of them.

NOTE 1.—खरो may also be read खरा, best; sincere; very.

अथ रागिनी स्वरूप बर्नन ।

दोहा ।

भूपाली बिरहिन खरी केसर बोरे चीर ।
भयौ बिरह की ज्वाल तें पीरौ सबै शरीर ॥ ६० ॥

बिरह जरा तन गूजरी रोवत छूटे केस ।
कामदेव कानन लगे तिनहि दियौ उपदेस ॥ ६१ ॥

देसकार कंचन बरन खेलत पिय के संग ।
हिय हुलास है काम का चढ़यौ जो जोबन अंग ॥ ६२ ॥

बीन गहै गावत बहुत रोवति है जल ढार ।
तन दुरबल बिरह दहै बिरहनि नारि मलार ॥ ६३ ॥

सेज बिछाई कमल दल लेट रही मन मारि ।
लेति उसास उसीयरी तनक वियोगिनि नारि ॥ ६४ ॥

A DESCRIPTION OF THE FEMALE MODES (OF MEGHA.)

COUPLETS.

Bhúpálí, who is very lonely, has saffron-coloured[1] clothes on ;

Her whole body has become yellow from the burning (pain) of separation (from her lord).

The body of Gujarí is burnt by separation ; her hair is dishevelled, and she weeps :

Cupid (would appear) to have whispered advice in her ear.

Desakára is of a golden hue, and sports gaily with her lord ;

Delight begot of love is in her heart, and youth (apparent in her every) limb.

With guitar in hand she sings much and weeps a flood of tears :

Her body is spare and burnt by separation : a lonely woman is Malára.

With sorrowful mind she reclines on a bed of lotuses :

The lonely Tanaka[2] heaves (many a) cold sigh.

NOTE 1.—Instead of बोरे some texts have पहरे.

NOTE 2.—Also Janaka.

GLOSSARY.

केसर (*s.* के + स = on the head + to go.) *f.* Saffron, yellow colour.

बोरे (*s.* बुल् = to sink.) *v. t.* To immerse.

चीर (*s.* चि = to collect.) *m.* Clothes.

सेज (*s.* शय्या.) *f.* A bed.

मन मार रहना, to patiently endure affliction.

QUESTIONS.

1. When may the subject be omitted in Hindí? Give examples from the text.
2. 'Stolen waters are sweetest.' Give the corresponding Hindústání proverb.
3. What word or words can be employed to extend or qualify the subject of a Hindí sentence?
4. When does an adjective fail to agree with the noun to which it stands nearest?
5. जब तीन दिन बीत गया. Is this good grammar? Give reasons for your reply.
6. Name all the Copulative and Disjunctive Conjunctions you know.
7. Does the Hindí ever admit of the *oratio obliqua*? Go and tell him to bring water from the Ganges. Translate this into Hindí.
8. What is meant by 'rhythm in prose'? Name any Hindí works you know in which a rhythmical style has been adopted.
9. Name any verbs, or class of verbs, that govern two Accusatives. Give examples.
10. Are the verbs सकना and चुकना ever used alone?

APPENDIX I.

PARADIGM OF A TRANSITIVE VERB.

काटना, to cut.

1.

The Contingent Future.

I may cut, thou mayest cut, etc.

Singular.	*Plural.*
मैं काटूं.	हम काटें.
etc.	etc.

2.

The Absolute Future.

I shall cut, thou wilt cut, etc.

Singular.	*Plural.*
मैं काटूंगा.	हम काटेंगे.
etc.	etc.

3.

The Imperative.

Cut thou, cut you.

Singular.	*Plural.*
तू काट.	तुम काटो.
etc.	etc.

4.

The Indefinite Imperfect.

I cut, thou cuttest, etc.

Singular.	*Plural.*
मैं काटता.	हम काटते.
etc.	etc.

5.

THE PRESENT IMPERFECT

I cut (now), thou cuttest (now), etc.

Singular.	*Plural.*
मैं काटता हूँ.	हम काटते हैं
etc.	etc.

6.

THE PAST IMPERFECT.

I was cutting, thou wast cutting, etc.

Singular.	*Plural.*
मैं काटता था.	हम काटते थे.
etc.	etc.

7.

THE CONTINGENT IMPERFECT.

I may be cutting, thou mayest be cutting, etc.

Singular.	*Plural.*
मैं काटता होऊं.	हम काटते होवें.
etc.	etc.

8.

THE PRESUMPTIVE IMPERFECT.

I must be cutting, thou must be cutting, etc.

Singular.	*Plural.*
मैं काटता होऊंगा.	हम काटते होवेंगे.
etc.	etc.

9.

THE PAST CONTINGENT IMPERFECT.

Were I cutting, wert thou cutting, etc.

Singular.	*Plural.*
मैं काटता होता.	हम काटते होते.
etc.	etc.

10.

THE INDEFINITE PERFECT.

I cut, etc.

Singular.	*Plural.*
मैं ने काटा.	हम ने काटा.
etc.	etc.

11.

THE PRESENT PERFECT.

I have cut, thou hast cut, etc.

Singular.	*Plural.*
मैं ने काटा है.	हम ने काटा है.
etc.	etc.

12.

THE PAST PERFECT.

I had cut, thou hadst cut, etc.

Singular.	*Plural.*
मैं ने काटा था.	हम ने काटा था.
etc.	etc.

13.

THE CONTINGENT PERFECT.

I may have cut, thou mayest have cut, etc.

Singular.	*Plural.*
मैं ने काटा हो.	हम ने काटा हो.
etc.	etc.

14.

THE PRESUMPTIVE PERFECT.

I must have cut, thou must have cut, etc.

Singular.	*Plural.*
मैं ने काटा होगा.	हम ने काटा होगा.
etc.	etc.

15.

The Past Contingent Perfect.

Had I cut, hadst thou cut, etc.

Singular.	*Plural.*
मैं ने काटा होता.	हम ने काटा होता.
etc.	etc.

The Root, काट.

The Infinitive, काटना, to cut, cutting.

The Imperfect Farticiple, काटता, cutting; Adjective Form, काटता हुआ.

The Perfect Participle, काटा, cut; Adjective Form, काटा हुआ.

The Conjunctive Participle, काट or काटके, having cut.

The Noun of Agency, काटनेवाला or काटनेहारा.

APPENDIX II.

HOW TO BEST STUDY A HINDÍ POETICAL WORK.

1. Before endeavouring to master a Hindí poetical work, it is most necessary that the student know the rules governing Hindí prosody, or at least as many of them as will enable him to correctly scan the particular kind of verse contained in the work on which he happens to be engaged.

2. He should also be familiar with all that is fixed regarding 'ornament,' and what Hindoo writers call the **नायक और नायिका भेद.**

3. As all, or nearly all, Hindí poetry is written in Braj, and not in High Hindí, it follows that the declension of nouns and pronouns, and the conjugation of verbs in that dialect, must be previously thoroughly understood and committed to memory.

4. A working knowledge of Sanskrit is a *sine qua non:* Sanskrit case endings, Sanskrit forms of verbs, and Sanskrit phrases, are by no means uncommon in classic Hindí prose and verse, and the failing to understand them often leads the student into error.

5. Hindí prose and poetical works teem with simile, with proverbial sayings, and with references to historical and mythical personages and incidents. The student who desires to succeed at his examination must, therefore, study the manners and customs of the people, their folklore, the ancient history of the country, and its mythology.

6. Every word, every form of every word, however abstruse or obsolete, must be carefully studied, analysed, and understood.

7. The correct reading of Hindí verse is a very different matter from the correct reading of English verse. It is something between reading and singing: when well done, something more pleasant to listen to than either. Great care must be exercised with regard to the cæsura and final short euphonic vowel. The best plan is to listen to a good Pandit, to train the ear and voice to follow and imitate him, and eventually to read aloud in turn with him.

8. The possession of the latest and best Hindí grammar, the latest and most comprehensive Hindí dictionary, a trustworthy Sanskrit etymological dictionary, and a grammar, should precede any such study.

9. Notes when methodically kept will be found of great benefit: a note acts as a whip to the memory.

APPENDIX III.

DEGREE-OF-HONOUR EXAMINATIONS IN HINDÍ.

1.

APPLICATIONS TO BE EXAMINED—WHEN AND WHERE SENT.

Applications to be examined must be forwarded through the General Officer Commanding at Calcutta, Madras, or Bombay, as the case may be, in sufficient time to reach the Secretary to the Board of Examiners three months before the date of the examination at which the candidate desires to present himself. Candidates must state their address when applying to be examined.

2.

EXAMINATIONS—WHEN AND WHERE HELD.

Degree-of-Honour examinations in Hindí are conducted by the Boards of Examiners at Calcutta and Madras, and by the Civil and Military Examination Committee, Bombay, quarterly, commencing on the first Monday in January. Should the first Monday happen to be the 1st of January, the examination will be commenced on the following day. A Degree-of-Honour examination lasts four days. Candidates arriving one-quarter of an hour after the hours fixed for commencing the examination will be excluded.

3.

SUBJECTS OF EXAMINATION.

(*a*) A written examination in the text-books (see Appendix IV.), the papers to include questions on grammar including philology and prosody.

(*b*) A *vivâ voce* examination in the text-books.

(*c*) A written translation into English of a difficult unseen passage in prose (to be selected in all languages from the current literature of the day.)

(*d*) A written translation into English of a difficult unseen passage in verse.

(*e*) A written translation into the language of a difficult passage in English.

(*f*) Conversing with accuracy and fluency.

(*g*) Reading and translating at sight a difficult manuscript in the language.

(*h*) Dictation in the language, of a translation made at sight, from a paper in English placed before the candidate. In awarding marks for this exercise, the time occupied will be taken into account.

2. The examination will be of a searching nature, and the exercises, both oral and written, must be performed with such excellence as distinctly to establish a claim to eminent proficiency.

3. The papers set will not be confined to a few questions, but will contain alternative questions of equal value from which the examinee may choose those which he finds best suited to his attainments, the questions being appraised according to their value, by a fixed number of marks referred to the total obtainable for the whole paper.

4.

Rewards.

1. Successful candidates are arranged in two divisions according to the number of marks obtained. For the first division a candidate must obtain 80 per cent. of the marks all round, and not less than 60 in any one paper; for the second division he must obtain 60 per cent. all round, and not less than 45 per cent. in each paper.
2. Those passing in the first division will receive Rs. 2,000, a diploma, and a gold medal from the Government of India. Their names will be published in General Orders.
3. Those passing in the second division will be allowed the necessary leave and travelling expenses, and a certificate from the Secretary to the Board of Examiners.
4. A candidate cannot present himself for this examination more than three times, and one year must intervene between two examinations.
5. Officers, warrant officers, and soldiers of all ranks are allowed to sit for this examination.

APPENDIX IV.

A LIST OF BOOKS FOR THE D. H. EXAMINATION IN HINDÍ.

1.

Text-Books.

(*a*) The *Satsaiyá* of Bihárí, with *Lála-Chandrika* by Shrí Lallu Lál: edited with an introduction and notes: G. A. Grierson, C. I. E., Ph. D., I. C. S. Calcutta, Office of the Superintendent of Government Printing. Rs. 5.

(*b*) The *Rámáyana* of Tulsí Dáss: edited by Rámjasan. Benares, Bhárat Jíwan Press. Second edition. Rs. 2.

(*c*) The *Sabhá Bilása*, by Shrí Lallu Lál: edited with a preface, translation, numerous notes, a vocabulary, and four appendices: G. W. Gilbertson. Bombay, Thacker and Coy.; Munshí Jawáhir Singh, Amballa. Rs. 5.

2.

Grammars.

(*a*) *Hindí Grammar:* the Rev. S. H. Kellogg, D. D., L. L. D., second edition. London, Kegan Paul, Trench, Trübner and Coy.

(*b*) *Bháshá Bháskar.* Benares, Bhárat Jíwan Press.

(*c*) *Grammar of the Rámáyana:* the Rev. Greaves. Benares, Lazarus and Coy.

(*d*) *Hindí Grammar:* Etherington. Bombay, Thacker and Coy.

(*e*) *Seven Grammars of the Dialects and Sub-dialects of the Bihárí language:* G. A. Grierson. Bombay, Thacker and Coy.

(*f*) *Comparative Grammar of the Aryan Languages of India*: Beames. Bombay, Thacker and Coy.

(*g*) *Sanskrit Grammar:* Monier Williams. Bombay, Thacker and Coy.

3.

DICTIONARIES.

(*a*) *Hindustáni Dictionary:* Forbes. Bombay, Thacker and Coy.

(*b*) *English-Hindí Dictionary:* Bates. Lucknow, American Mission Press.

(*c*) *Amar Kosh.* Benares, Lazarus and Coy.

(*d*) *Shrídhar Bhásha Kosh.* Lucknow, Newal Kishor.

(*e*) *Sanskrit and English Dictionary:* Rámjasan. Benares, Lazarus and Coy.

4.

MISCELLANEOUS.

(*a*) श्री बिहारी सतसई, हरिप्रकाश टीका सहित. Benares, Bhárat Jíwan Press.

(*b*) बिहारी सतसई, माथुर चतुर्वेदी श्री प्रभुदयाल पांड़े की टीका समेत. Calcutta, Bangbásí Press.

(*c*) *English Translation of the Rámáyana:* F. S. Growse. Allahabad, North-Western Provinces and Oudh Government Press.

(*d*) भारत जीवन — a weekly newspaper. Benares.

(*e*) हिन्दी बङ्गवासी — a weekly newspaper. Calcutta.

(*f*) श्री वेंकटेश्वर समाचार — a weekly newspaper. Bombay.

(*g*) राजस्थान समाचार — a weekly newspaper. Ajmeer.

NOTE.—A useful list of works on fiction, the drama, poetry, history, etc., etc., can be had *gratis* on application to the Manager, Bhárat Jíwan Press, Benares.

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